

ARCHITECTURE

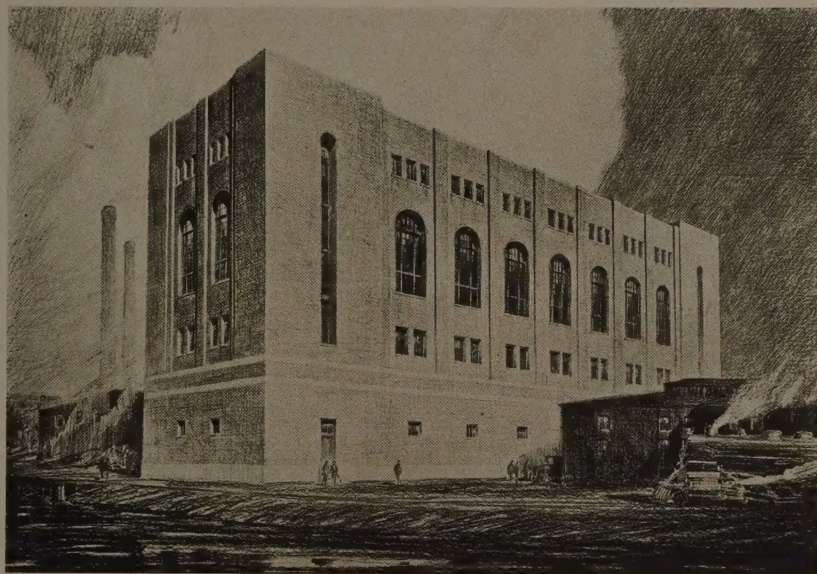
❖ VOLUME LIX

FEBRUARY 1929

NUMBER 2 ❖

*Digester
Building,
Interlake
Plant,
Appleton,
Wis.*

*Consolidated
Water Power
& Paper
Co.*



*Childs &
Smith,
Architects*

The Architect and Industrial Buildings

By Moritz Kahn

Of Albert Kahn, Inc., Architects and Engineers

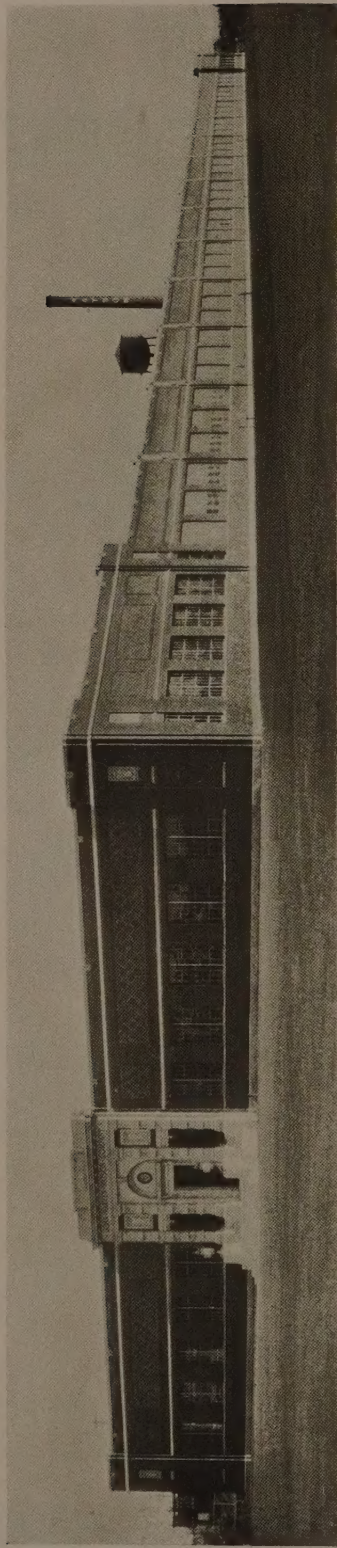
UNTIL the advent of the printing-press, architecture served not only to gratify the artistic impulses of man, but also as the recorder of the world's history. The pyramids, obelisks, and temples of Egypt; the temples of Greece; the aqueducts, basilicas, and triumphal arches of the Romans; the palaces and churches of Florence and Sienna, give us clear pictures of the characteristics, modes of life, practices, triumphs, and ideals of the respective peoples.

These builders were inspired either by a love of beauty for beauty's sake, or by religious zeal and devotion to faith; and while it was necessary to find the wherewithal to erect their structures, nevertheless cost was of little consequence and rarely entered into the problem, because the kings and princes and the dignitaries of the church were able to com-

mand the services of slaves or devout workers.

Architecture of to-day records our material development, our great strides in commerce, industry, transportation, and agriculture; our extensive use of machinery, and our mass production. In contrast to the monuments of ancient days, built to commemorate achievements or to honor the dead, our modern buildings must serve specific, practical purposes; they must be built within fixed costs; and they must be made to produce proper returns on the capital invested.

Ever since it was discovered that money, the medium of exchange, could be put to work and made to grow, men have been eager to invest in profitable enterprises. Manufacturing, the building of lines of communication, the improvement of living conditions, and the development of the world's natural resources are



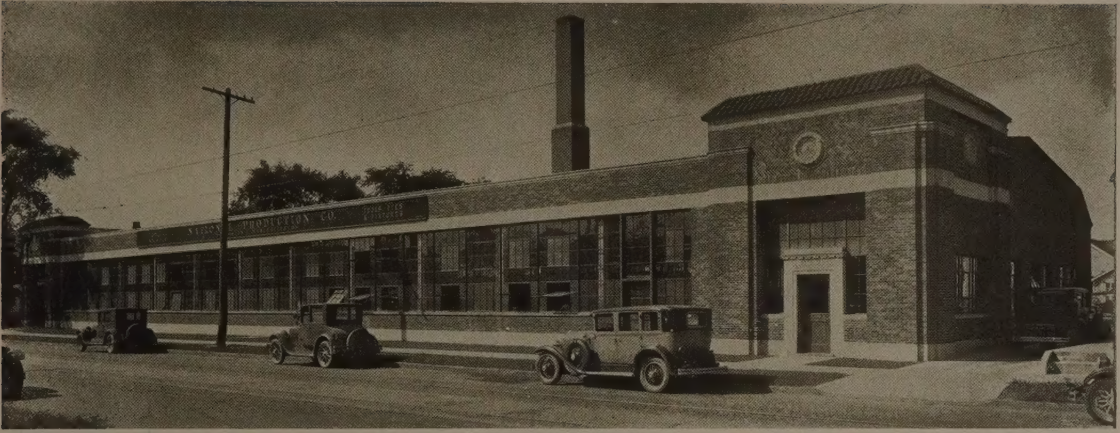
*Factory for the
Watson Stabilator
Co.—one-story
saw-tooth building.*

*The Ballinger
Company,
Architects and
Engineers*



*Detail of
Assembly Plant,
Ford Motor Co.,
St. Paul, Minn.*

*Albert Kahn, Inc.,
Architects and
Engineers*



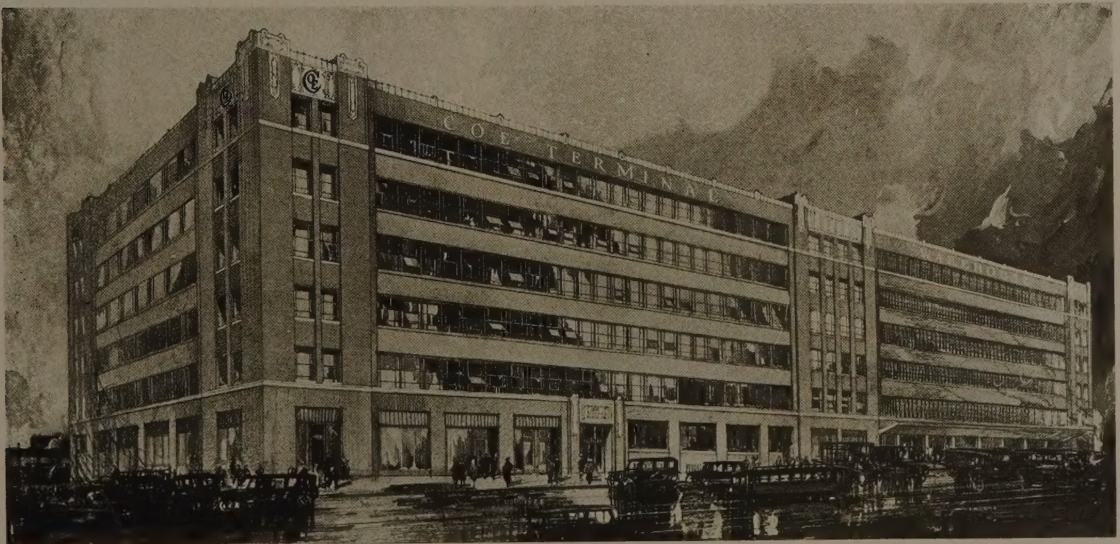
Plant of National Production Co. Albert Kahn, Inc., Architects and Engineers

fields which offer unlimited opportunity for investment. Building, as a form of investment, will prove attractive only so long as it produces a return which is commensurate with that offered in other fields.

Although our architects are, no less than the ancients, desirous of creating structures of grace and beauty, their problems differ radically from former problems, and their training must be different from that of former architects. The architect of old was purely an artist, whereas the architect of to-day must combine a high degree of business acumen with his artistic skill. This is especially noticeable in the industrial sphere, where the advance in archi-

itecture made during the past few decades has been probably more marked than in any other field.

It is only within the last twenty-five years that architects thought it worth their while to devote any attention to the design of factory buildings. Prior to that time it was beneath their dignity to labor on so prosaic a problem. Any building which had four walls and a roof as a protection against the elements, with a few windows to admit a small amount of light, was considered to be all that was necessary for manufacturing purposes. The design of such structures was intrusted to men who had no architectural ability and who made no attempt



Coe Terminal Warehouse Co. Building, Detroit, Mich. S. Scott Joy, Architect

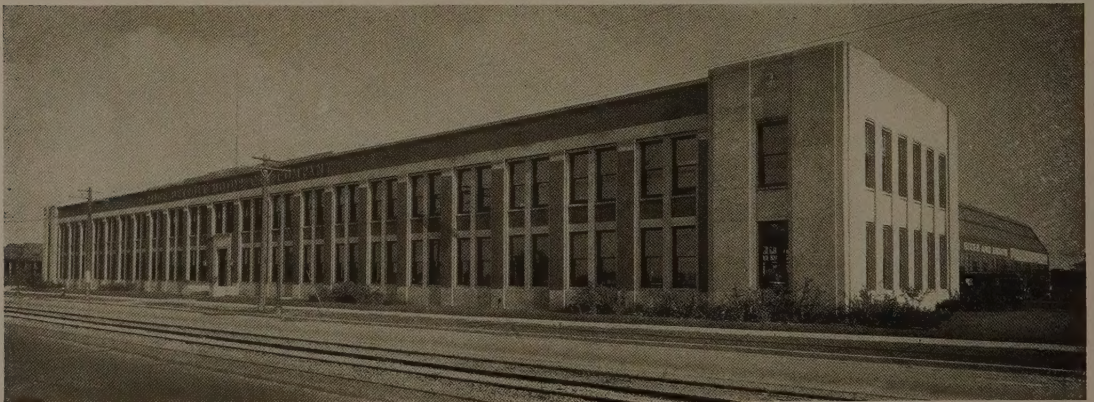


Building for Sears, Roebuck & Co., Boston. Nimmons, Carr & Wright, Architects

to introduce any element of beauty into their work. This resulted in the ugly piles of brick and mortar which only too often disfigured the landscape.

Within the last twenty-five years architects have come to realize that factory buildings, merely because they are factories, need not be ugly; that the creation of something which serves a utilitarian purpose as well as an æsthetic purpose can and does demand a high degree of skill. They have come to realize the

many advantages which accrue to the manufacturer in having a building with a pleasing exterior, and that the appearance of the building often reflects the character of the organization housed within it. They now recognize that workmen are physiologically and psychologically affected by the conditions under which they work, and that attractive surroundings inspire a sense of respect and pride in the mind of the worker, thus increasing his efficiency. It is now recognized that contented workers



Office building, Graham-Paige Co. of Michigan. Albert Kahn, Inc., Architects and Engineers

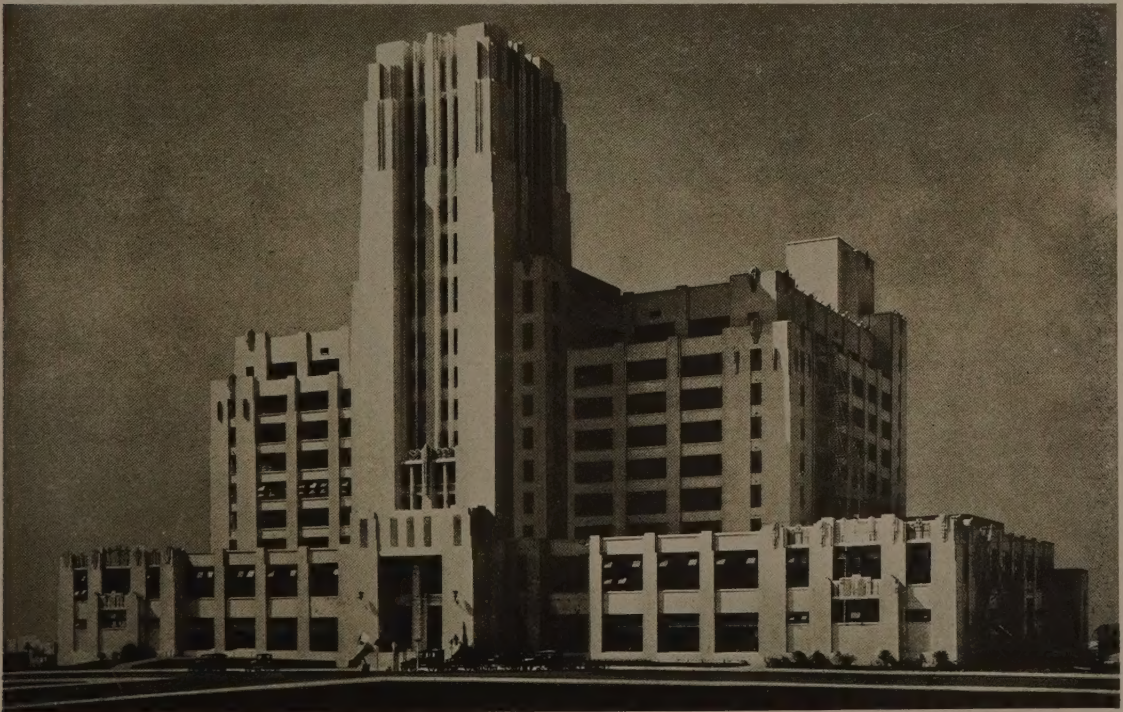
are better producers, that healthy, happy employees turn out a better quality of product, and incidentally that the public prefers to do business with concerns who are awake to these facts.

Probably the most interesting discovery that has been made by the architect is the fact that attractive factory buildings, well planned, well lighted and ventilated, with ideal conditions for the worker, can be built at a cost little if any in excess of that of the unattractive, inefficient building. This is due to the fact that good architecture does not result from the application of costly ornamentation; but rather from the proper methods of handling the materials of construction, the proper accentuation of masses and voids, the proper proportioning of the structure as a whole—good architecture results from brain-work rather than from delving into the pocketbook.



*Administration building, Simmons Manufacturing Co., Kenosha, Wis.
N. Max Dunning, Architect*

The limitations placed on the cost of factory buildings and the necessity for planning them so that they serve their purpose efficiently, require great technical skill on the part of the industrial architect. He should have a fundamental knowledge of manufacturing problems, though it is unnecessary that he should have a detailed knowledge of manufacturing processes. Manufacturers themselves are best qualified to determine and lay out their own



Building for Sears, Roebuck & Co., Los Angeles. Nimmons, Carr & Wright, Architects

methods of production; but, given a specific method or process layout, the architect should be qualified to house that layout in a building which permits the most effective handling of materials and operation of equipment. He should have a knowledge of the proper grouping of departments to minimize transportation costs; he should be able to advise his clients on the advisability of erecting single or multi-story buildings for the particular work in hand;

time. He must also be capable of so supervising the construction work and following up the various trades that the building is constructed as expeditiously as possible.

As previously intimated, the cost of construction is of great consequence to the manufacturer, because the building must produce a proper return on the capital invested. In addition to this, the manufacturer, with his commercial training, will be desirous of having the



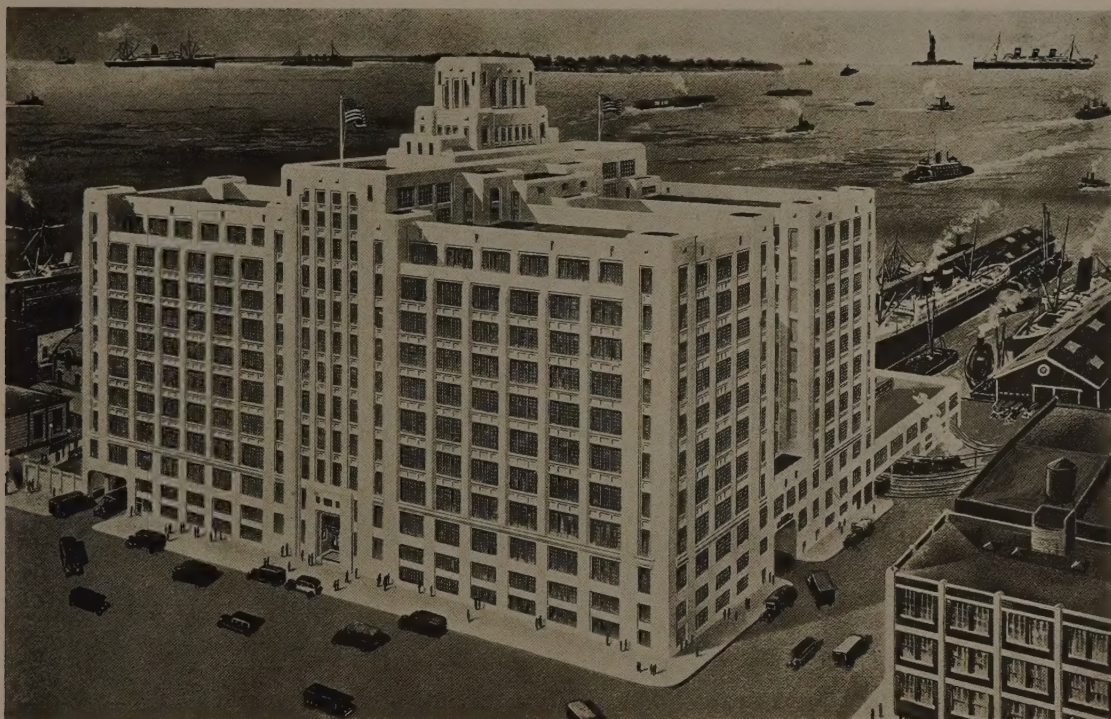
North Station Industrial Building, Boston. S. Scott Joy, Architect

he should be capable of determining the best arrangement of column spacing for the mechanical equipment and the most suitable story height for the process involved; he should be familiar with the various forms of roof construction to effect proper natural lighting and ventilation; and, last but not least, he should be thoroughly capable of handling structural materials to the greatest advantage so that the cost of construction can be reduced to a minimum.

It is only natural that the construction of a new factory building is nearly always delayed until it is urgently required. Hence the architect who specializes in the design of industrial buildings must be qualified to prepare his plans and specifications in the shortest possible

financial details of construction in proper form at all times. These considerations make it necessary that the architect be able to locate the most effective markets for competitive tenders on the construction and that he be capable of estimating and checking the contractors' claims for additions or allowances for deductions.

It will be contended that no one architect can possess all the qualifications herein outlined, and that is immediately granted. The successful design and execution of an industrial building of any magnitude can never be the work of any one man; it can only be the accomplishment of a group of men. The architect who intends to specialize in industrial work must surround himself with a force of men each



*New York Dock Co. Building, Brooklyn. Large central elevators take trucks to every floor
Russell G. Cory, Architect and Engineer*



New Body Building, Studebaker Corporation, South Bend, Ind. Albert Kahn, Inc., Architects and Engineers



*Inside the Atwater Kent new plant, near Philadelphia, which is to have a total floor space of over thirty acres
The Ballinger Company, Architects and Engineers*

of whom possesses some of the qualifications mentioned. He should employ, in addition to his architectural designers, a staff of civil, mechanical, electrical, heating, ventilating, and sanitary engineers; specification writers and field superintendents for both architectural and mechanical trades; follow-up and progress men to expedite the construction; quantity surveyors and estimators to check claims; and account-



Detail of main entrance, building for Sears, Roebuck & Co., Boston. Nimmons, Carr & Wright, Architects

ants to audit contractors' accounts and to issue certificates for payment. If these men are associated in one coherent organization, working under a leader who combines with his knowledge of architecture a general knowledge of the principles of civil, mechanical, and electrical engineering, a leader whose mind runs along practical as well as artistic lines, then the organization will prove of great value to the client.



The Plaza, Taxco

Indo-Hispanic Mexico: I

SOME NOTES ON THE MANNER IN WHICH INDIAN FORM AND
IMPULSE HAS PERSISTED AND CONTINUED THROUGH
AN IMPOSED CULTURE

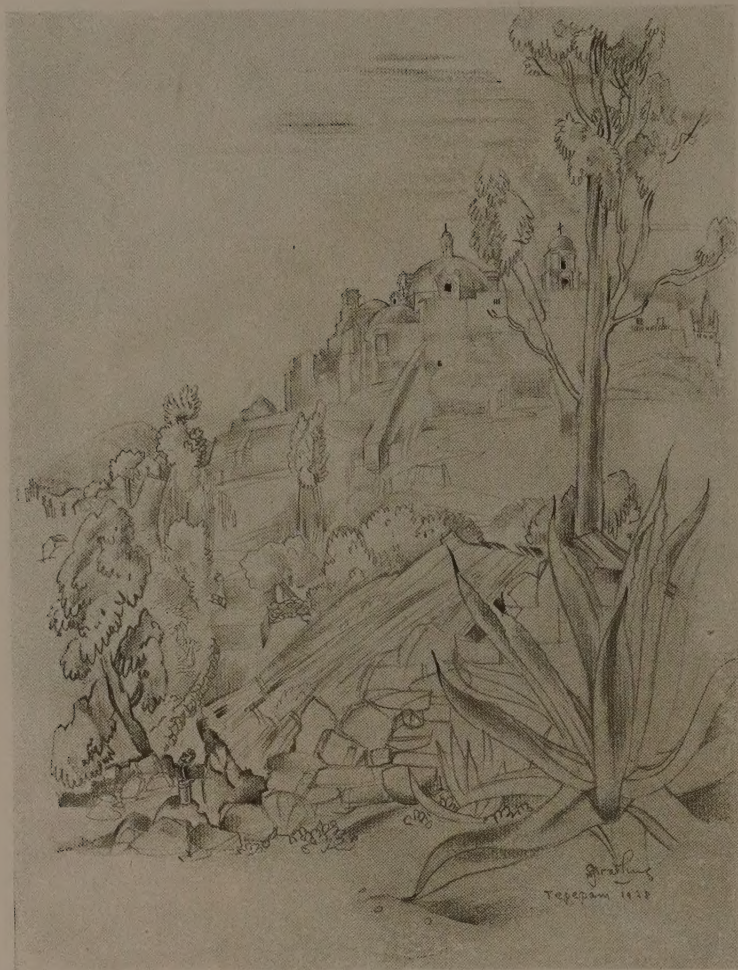
By William Spratling

Drawings by the Author

MEXICO represents a sort of solution which never completely took place. To-day, with four centuries of a "Spain-in-the-New-World" to supply her traditions, strangely enough, she is more than ever Mexican. Her people still cling to the idea of a community as a thing complete in itself and, similarly, to their ideas about buildings, which in a sense have continued more or less the same since before the Conquest. In this, naturally, I am referring to the people of the thousands of isolated pueblos in the mountains and on the plains, which have not been forced into the commercial competition and imposed necessities of life of a metropolis such

as the City of Mexico. According to all standards of the average peasant, life there would be an abnormal existence anyway.

The things which interested me most while in Mexico were always those which related most closely to the people. And the architecture of the people, the *arquitectura poblana*, for the simple reason that it does not live in the "major examples" of a known historic style, is therefore practically unknown. One might say particularly so in the case of the architects, who are given to stressing the importance of the monumental in architecture. I have the feeling that here, if in anything, one has the opportunity to discover the art impulse of a race.

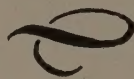


Tepepam—Mexico of the Mexicans

But in order to grasp the full significance of these things as an expression of the Mexicans one must first be able to visualize what a "Spanish Colonial Mexico" means. And in order to set the scene I can think of nothing more to the point than literally to illustrate one of those grand cities which were practically created out of the Conquest—were complete in the early days of, say, the seventeenth century and remain eloquent of the *Nueva España*—and which to-day, when we consider what a real fusion might have been, seem just a little futile as such.

The city of Taxco, forgotten even by the Mexicans and practically unknown to the world for half a century, recently rediscovered and now to be preserved for the nation by the

Mexican Government, offers a perfect example. Later, in a second article, we can get back to a consideration of what was happening through those four centuries in the more primitive and purely Mexican communities.



If Tepepam is Mexico of the Mexicans, Taxco is certainly a city of the viceroys! One has only to compare outward characteristics. Where Tepepam is the simplest expression of rock built upon and growing out of rock, and eloquent of human needs satisfied in the most direct manner—and then left at that—one cannot help feeling that Taxco was born by virtue of the direct forces of the Conquest. To be more explicit, the city was built to the order of one José de la Borda and for the glory of the Virgin, who had so richly blessed his mining activities there. That was about the middle of the seventeenth century and at a time when the zeal of the Spaniards (with the blood

of the Indians) was completing for Mexico an average of ten churches monthly. It was a real era of building, and all manner of ambitious structures were being raised throughout the country.

But the parochial church in Taxco is a rare gem. There are many others in Mexico larger and in some respects finer, but none quite so perfect or so complete. (One should visit Tepotzotlan and San Francisco Acatepec.) It represents the baroque in its most glorious development. The pink and ochre and banded stones of its façade mount upward in an undulant and vigorous succession of saintly forms and gesticulating cherubs. The twin towers are done with a bold conviction of robust beauty and unusual richness of outline. Its

domes, it must be admitted, are the most Mexican features the church possesses. Nowhere in Spain can one find tiled surfaces so resplendent as these, and it is a definite pleasure to find the gleaming face of an Aztec sun in the pattern of blue and yellow and white tiles thereon.

The whole town is like that. There is endless variety of form and Spanish ingenuity in the construction of the smallest houses. The rather violent landscape necessitates adaptability; the town scrambles up a mountainside and the streets are either precipitous narrow zigzags or they wind themselves in and out of the barrancas in following contours.



Everything in the town has been amazingly well preserved, and there is literally nothing there which does not fit. Not a scrap of corrugated iron is in evidence. And, of course, the crazy streets are a discouragement for those who would own cars. These streets are laid in patterns, frequently intricate, of black-and-white marble in small bits, like mosaic. Perhaps it is because they have suffered no worse traffic than the quietly tapping hoofs of burro trains that the streets have endured.

It is a little world in which to take walks. In its plan the only form that approaches a square is a diminutive plaza in front of the *parroquia*. From here one mounts laboriously to achieve a view on the way to a little church, where the "eye of God," done in blue, with yellow rays, satisfies a pediment. From there the dark leaves of the *aguahuate* trees that circle the plaza far below require nothing more than the tying of a ribbon to become, in one's imagination, a perfect wreath laid in front of a toy cathedral.

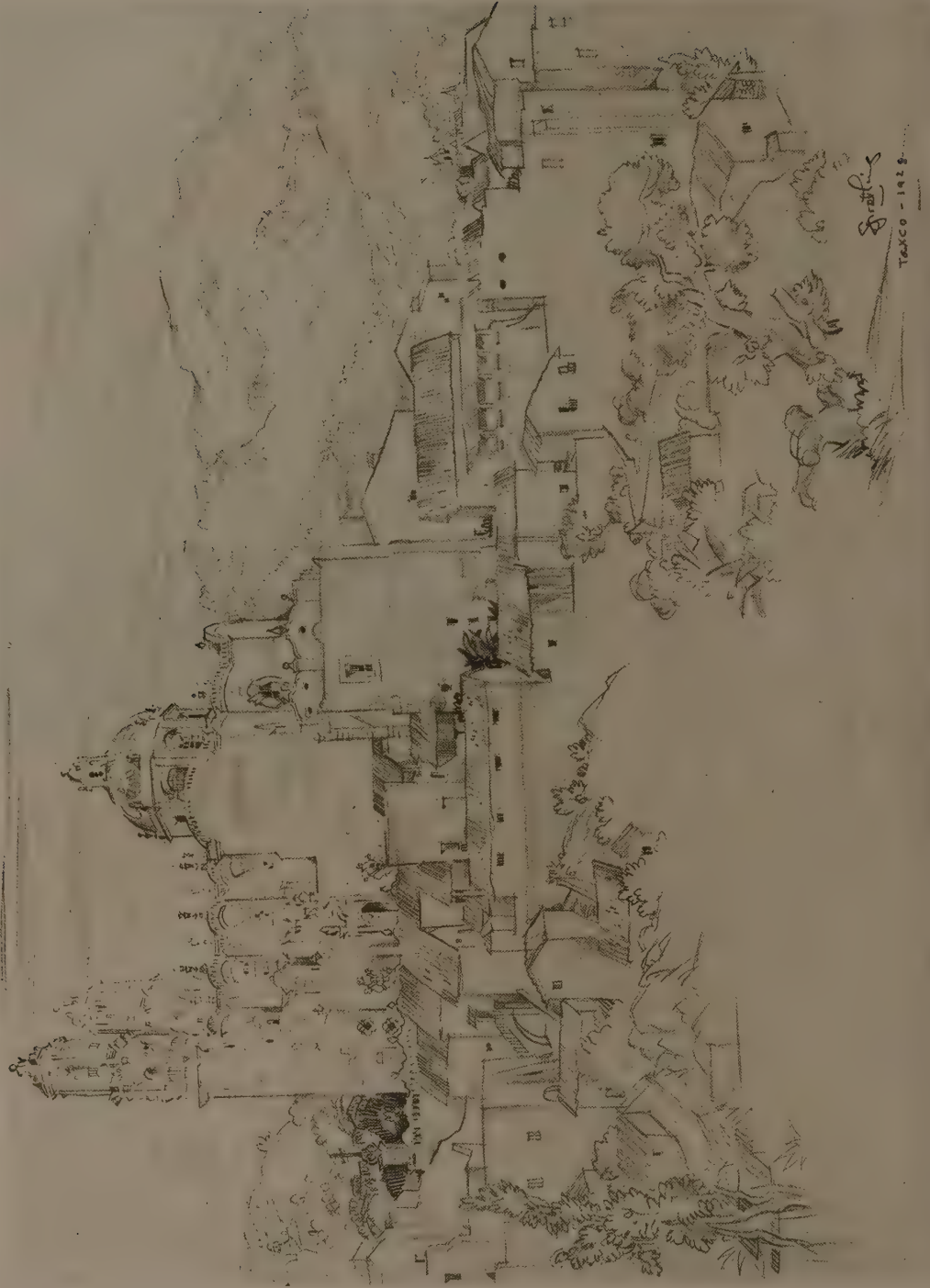
In another direction one may explore the charming little *calle del Arco*, which explains



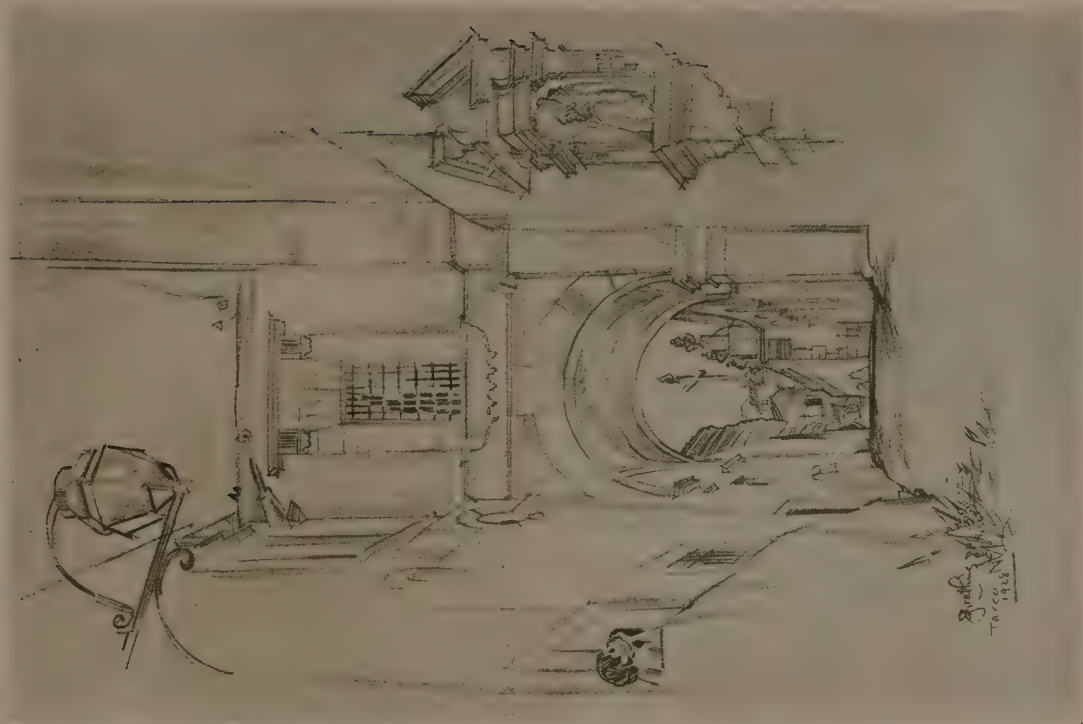
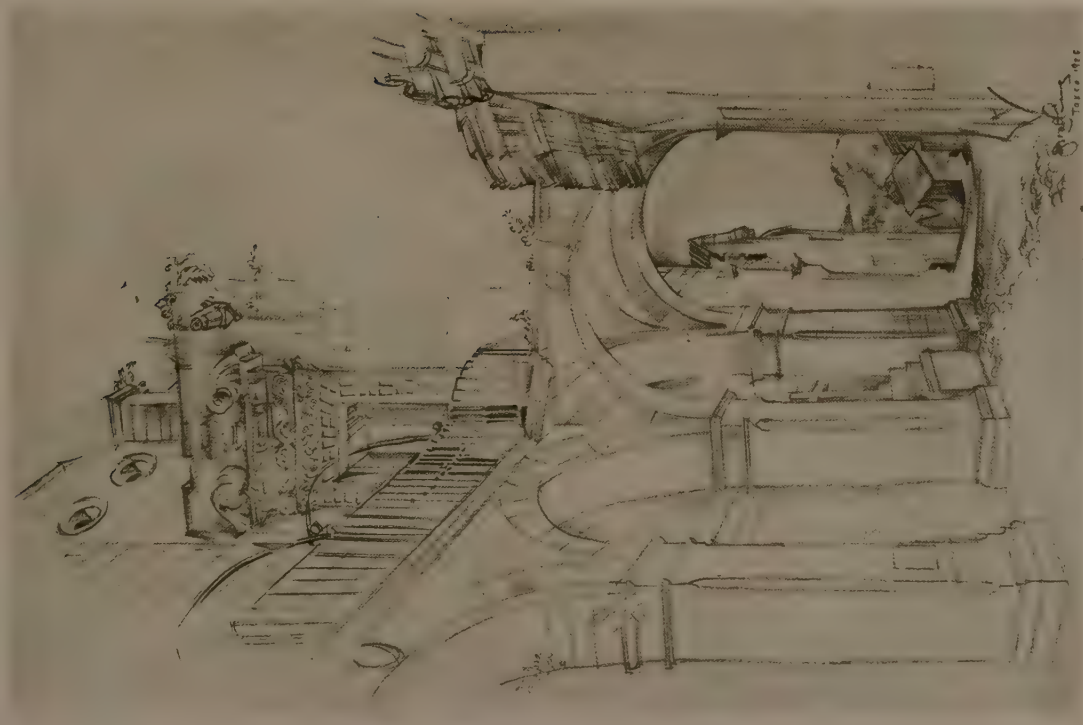
Taxco—city of the viceroys

its name with a most handsome arch and which supports out over the street a transept of the church itself. The two approaches to the arch are entirely different and equally interesting from either end. Looking downward through this little street one may see the ancient Taxco Viejo in the distance and, nearer, the very mine from which Monseigneur de la Borda is said to have extracted some twelve millions in silver—and it is still yielding to-day, if somewhat feebly.

Cities like this are, in a sense, difficult to explain. Taxco's period of real prosperity existed so many years ago that no one there now remembers it. It being a non-agricultural region, the revolution has done little for it and there is to-day real poverty in the little



The Parroquia, Taxco—the baroque in its most glorious development



Two aspects
of the
Calle del Arco,
Taxco



Taxco and its Parroquia

town. True, it lies in one of the richest and the most beautiful mineral regions in Mexico. But one cannot expect a nation like Mexico to acquire rapidly the habits of a capitalistic system—where there is not only no capital produced but also a relatively small group capable of applying it. So, places like Taxco are having to wait a long time for their revival of prosperity, and then what it will do to them when it arrives is another thing. And this is not meant to sound in any sense pessimistic about the future. On the contrary, the Mexicans have already shown much good sense in the preservation of their rare old things. In the case of Taxco, it was only a matter of a few months after its importance was realized that the Congress named the city a national monument. That made it impossible to alter things without the supervision of museum authorities, a move which actually makes a problem of that sort very simple. The United States is perhaps more democratic, but what would we not give to be able to save a few fragments of our old Colonial cities in as easy a fashion!

And while they are preserving the fine things of the viceregal period, it is interesting to note that there is little attempt made to reproduce

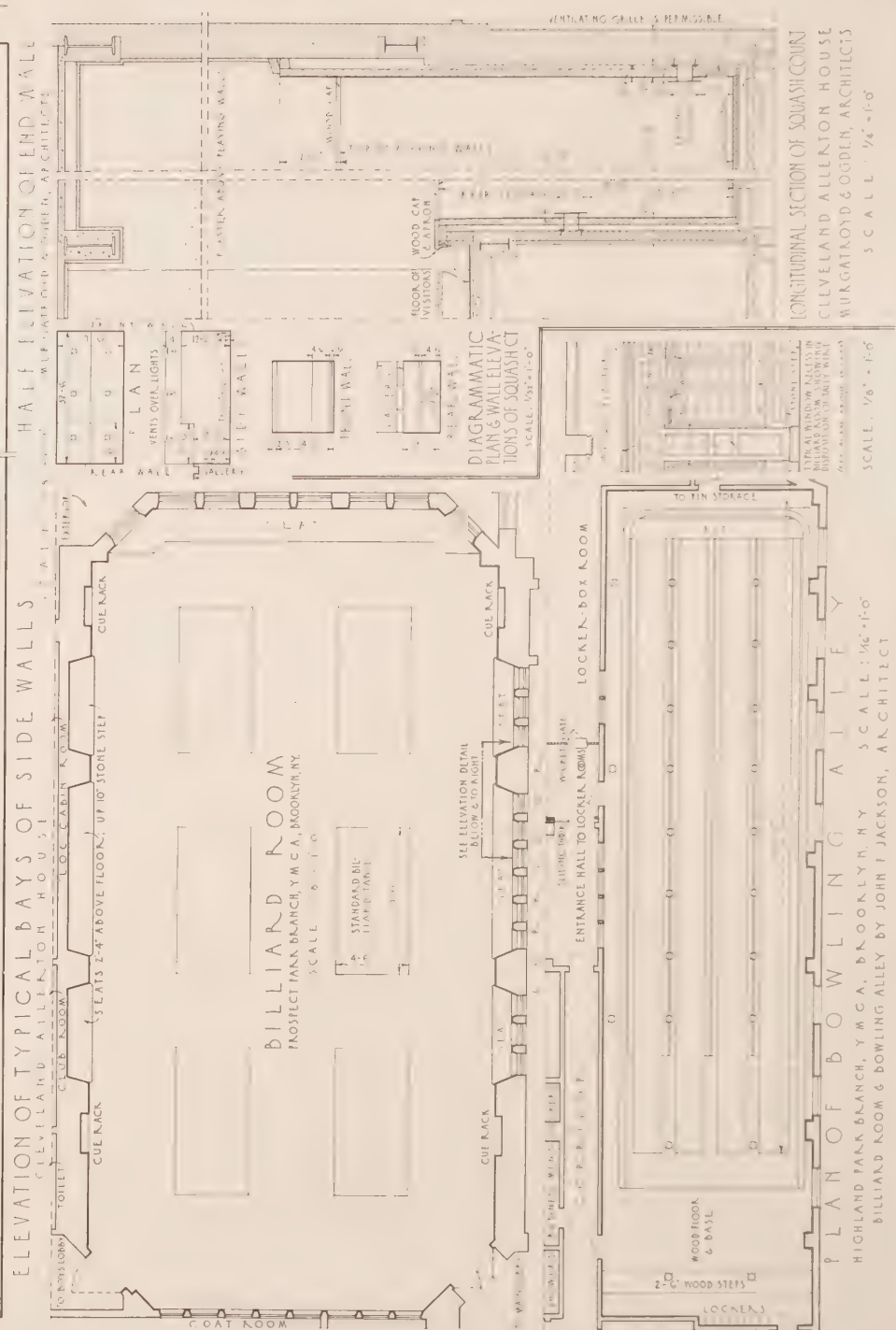
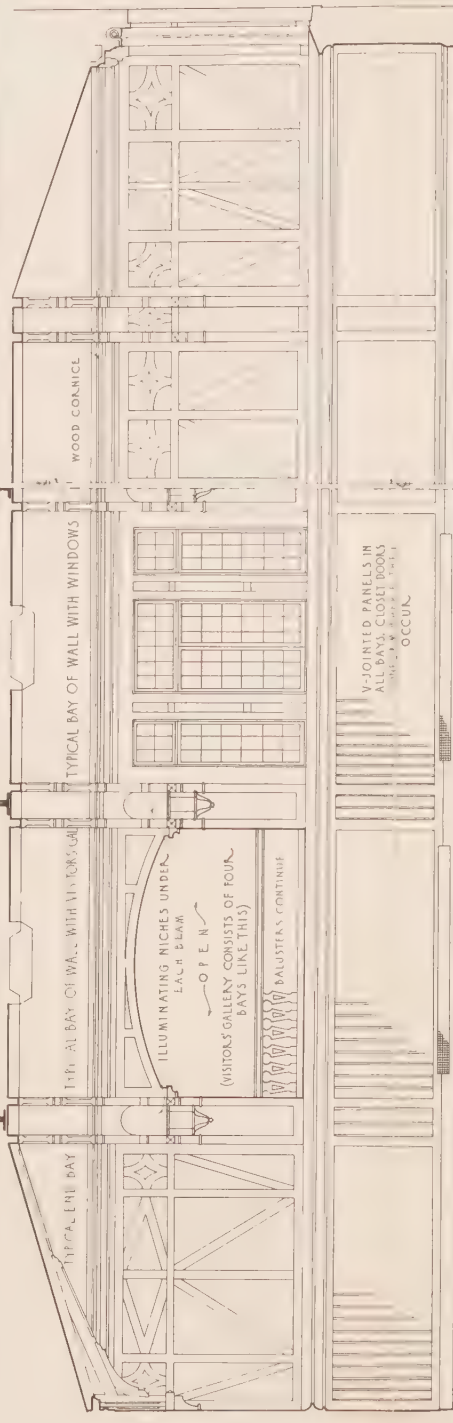
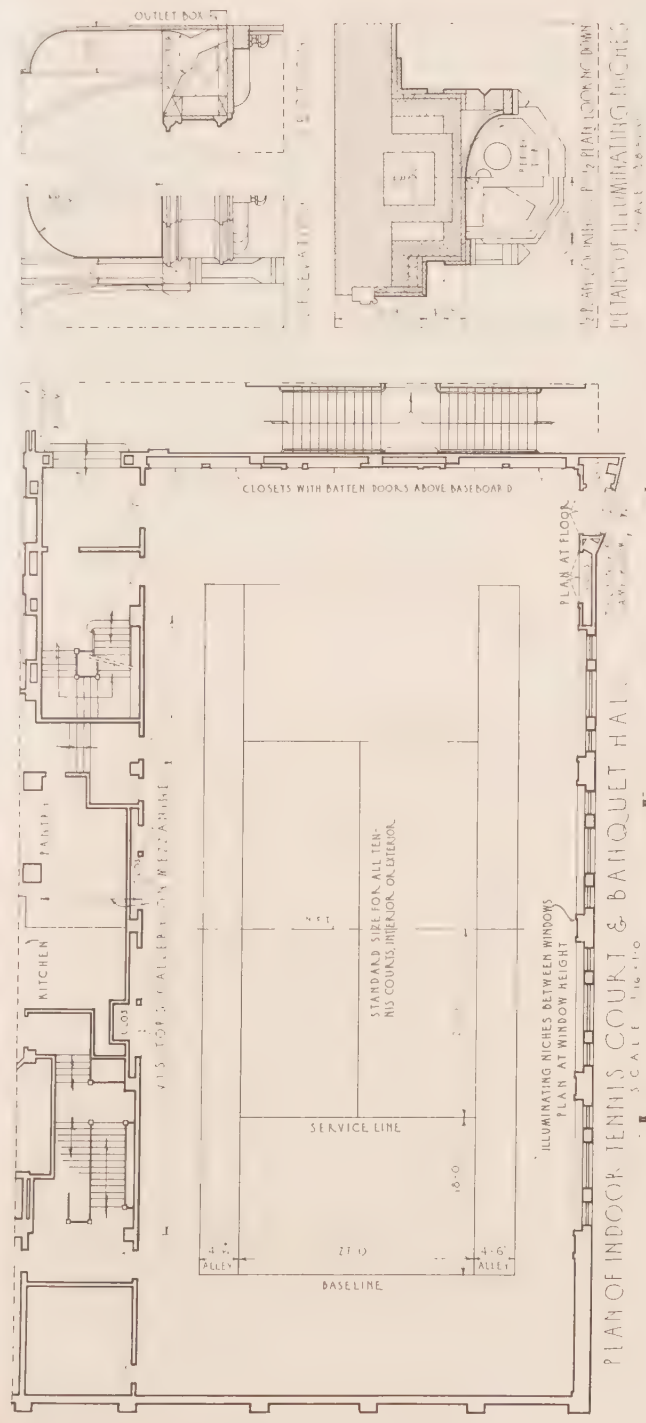
baroque forms in modern practice. True, in some characteristics all good Mexican architecture conforms to certain conditions. But in the work of the younger architects there seems to be a feeling not only for things modern but for the things that belong to Mexico. At any rate, it cannot be said that indigenous forms there are being overlooked to-day as they were in the days of Diaz, and there are many architects, including Carlos Obregon, who, like Mexico's great modern painters, have turned their attention to the things which, as in the case of the *arquitectura poblana*, more closely concern the population.

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[Mr. Spratling's notes will be concluded in a second article, to appear in an early issue. This, too, will be illustrated with the author's drawings.]



A street in Taxco. The town has been made a national monument and will remain unspoiled



NOTES

INDOOR TENNIS-COURT AND SQUASH-COURT MURGATROYD & OGDEN, ARCHITECTS

Tennis-Court and Banquet-Hall: Room located at bottom of light-well presenting problem of adequate lighting for indoor tennis, generally supposed to require skylight over entire floor area. *Transactions of the Illuminating Engineering Society*, December, 1926, Vol. XXI, No. 10, carries a complete description of the electrical equipment. Briefly, it consists of lighting by means of five wall niches on each side, four ceiling lights located between trusses, and one trough at each end on a line with the last column. Each niche is provided with two 750-watt lamps fitted with mirror-glass reflectors, and a single 200-watt lamp. Lower part of wall consists of V-jointed sheathing which is advantageous in hiding doors and thus maintaining a uniform appearance in spite of the large number of required openings.

Squash-Court: Complete specifications are contained in a pamphlet of Spalding's Athletic Library covering dimensions, materials, seasoning, lighting, ventilation, upkeep, etc. The dimensions in the clear, as approved by the National Squash Tennis Association, and as published in the above pamphlet, are as follows:

"The court shall be 17' wide and 32' 6" long. The front wall shall be 14' high. The back wall should be 9' high, but may be reduced to 8'. The side walls shall be 12' high from the front wall to within 10' of the rear wall. For the rear 10' the side walls may be reduced to same height as back wall. The height of the ceiling shall be 16' to allow 2' above the playing height for standard lighting."

Detail photograph of illuminating niche, indoor tennis-court



8.

BILLIARD-ROOM AND BOWLING-ALLEY JOHN F. JACKSON, ARCHITECT

According to the same regulations the talle should consist of "a sheet of light iron 12" wide, about No. 16 gauge, rounded slightly top and bottom to avoid a cutting edge, and fastened to the backing (of the wall) and not to the (wood) lining of the court, so that it shall not be jarred into sounding when not actually hit by the ball. The space below it may be used for ventilation."

Billiard-Room: Regulation tables are 4' 6" wide by 9' long, and sufficient space should be allowed so that there is at least 5' in the clear around each side and end of all tables. Two systems of lighting are commonly used, consisting either of a series of drop-troughs directly over the table or direct-indirect light flooding the entire room. The room illustrated has the latter type, and consequently presents the aspect of a large living-room. The tally wire, instead of its usual position directly over the table, is unobtrusively disposed of by being put in the head-jamb of the window reveals. (See elevation detail at bottom and centre of drawing.)

Bowling-Alley: General over-all length of actual alley is 83'; the extent of additional space for bowlers at upper end and pit at lower is optional. In alleys shown drop-lights are provided with reflectors which throw light down on floor and toward the pit end. As the lights near the pit end they are at gradually decreasing heights above floor. Visitors' entrance is provided at upper end behind bowlers so as not to be distracting.

Murgatroyd & Ogden, Architects



INDOOR TENNIS-COURT AND BANQUET-HALL, CLEVELAND ALLERTON HOUSE
MURGATROYD & OGDEN, ARCHITECTS



Dris Duryea.

BILLIARD-ROOM, PROSPECT PARK BRANCH Y. M. C. A., BROOKLYN JOHN F. JACKSON, ARCHITECT

(See details on other side of sheet)

EDITORIAL COMMENT

❖ Vol. LIX, No. 2

ARCHITECTURE

FEBRUARY, 1929 ❖

ARCHITECTURAL CENSORSHIP

WHEN some one possessing foresight and keen judgment to the extent that characterizes Mr. George McAneny says that eventually New York City will adopt some sort of plan for supervising the architecture of private buildings, it behooves us to listen. Mr. McAneny is president of the Municipal Art Society, has been president of the Borough of Manhattan, and for long has been associated with the city's best efforts toward civic betterment. Some form of official regulation of the architecture of private work, Mr. McAneny contends, is bound to come as a logical development of the growing interest in municipal beauty.

It is possible. It has happened before, elsewhere, in the history of the world. And yet we doubt both that it will come, and that it would be an unmixed benefit. Indeed, we are by no means sure that Mr. McAneny meant his prediction to be understood as it has been outlined above. For he goes on to say: "There are many examples of fine architecture here which would show to their full advantage if standing alone. How often, though, is their effect marred by the juxtaposition of ugly or inappropriate structures!" From this it would appear that the greater immediate need is for city planning rather than for regulation of the design of individual private structures. If an owner puts up a beautiful building on his own little plot, it would seem to be rather more than we could expect of a regulating power to prevent an adjoining owner from putting up an equally high building that, even if well designed, might detract forcibly from the former building's beauty and effectiveness.

Any sort of official censorship of architectural design is likely to be in the nature of a conservative jury for the Academy exhibition; it may result in a harmonious exhibition but it is sure to be a rather effective brake on the progress of art. In the long run the public itself must be the judge of its architecture. It seems even more futile than some of our other noble experiments to legislate into a people its appreciation of beauty. Architectural progress is far too large an order to be cabined and confined within the judgment of any restrictive

body, no matter how high the degree of its members' taste and intelligence. Architecture has been and still remains the natural expression of a people in any era. Any attempt to make it the expression of a few chosen men instead is doomed to failure. We make mistakes every day, we erect plenty of buildings that are extremely painful to contemplate, and undoubtedly we shall go on following this trial-and-error procedure. In this way, however, lies our only hope of real progress.

DECENTRALIZE NEW YORK

IT is a good thing that the results of five years' intensive study by the Regional Plan's staff of experts is being made public piecemeal. If the final net results were to be published in a morning paper, we should perhaps elevate our eyebrows a bit, shrug our shoulders, and go on congesting. For it will take much more than a front-page scare-head to rectify the present situation.

One of the preliminary survey reports makes clear the fact that new transit lines, new highways, bridges or tunnels, build them as fast as we may, cannot remedy the situation. The present ten million population of New York City and the region within fifty miles of it cannot cure its plight by any one of these means, nor by all of them put together. Nothing less than decentralization of population, industry, and commerce will bring us nearer that ideal pattern "which would give to every person, or group of persons, the degree of spaciousness in their immediate surroundings that is necessary for their health, safety, and convenience."

There is plenty of room for the achieving of such an ideal even in this region, but it can be approached only by transforming the one centre into a group of self-contained suburbs or satellite communities. The commuter is an illogical, uneconomic factor of tremendous weight. His home and his work should be and eventually must be brought near together, and this can be done only through decentralization and a redistribution of population, industry, and commerce. It is not the work of a day nor of a lifetime, but the planning for it is of vital and immediate necessity.



Architectural News

Smith-Young Tower, approaching completion in San Antonio, Tex. Ailee B. Ayres, Robert M. Ayres, Architects



The New York Life Building, occupying the block long marked by the old Madison Square Garden, New York. Cass Gilbert, Architect



Akron's proposed Ohio Bell Telephone Co. Building, of which seven stories will first be built. Mills, Rhines, Bellman & Nordhoff, Architects



in Photo- graphs

Walter M. Ahlschlager's design for the Medina Athletic Club's new building in Chicago





Chicago's new Providence High School, designed by Miller & Wallace, Inc., Architects and Engineers



The University of Michigan's new dormitories, Ann Arbor. Malcomson & Higginbotham, Architects



© Amemya

At left and right, Chester Beach's sculpture, "Service to the Nation," in American Telephone and Telegraph Co.'s Headquarters Building, New York

The Foshay Tower, Minneapolis, with its sloping sides. Magney & Tusler, Architects and Engineers



© Amemya

The recently opened Army and Navy Y. M. C. A. in Honolulu. Lincoln Rogers, Architect; Emory & Webb, Associated



Proposed municipal auditorium for New Orleans, to seat 10,000. Favrot & Livaudais, Architects





The Florence Crane Building, a gift to the Hartford, Conn., Hospital. Kendall, Taylor & Co., of Boston, Architects



The Warner Memorial Library has recently been completed at Tarrytown, N. Y. Walter D. Blair was the architect



A room from the Derby House, Salem, designed by Bulfinch and executed by McIntire, now preserved in the Pennsylvania Museum, Philadelphia



An airplane view of the new Seminary of St. Charles Borromeo, Overbrook, Pa. Paul Monaghan, Architect

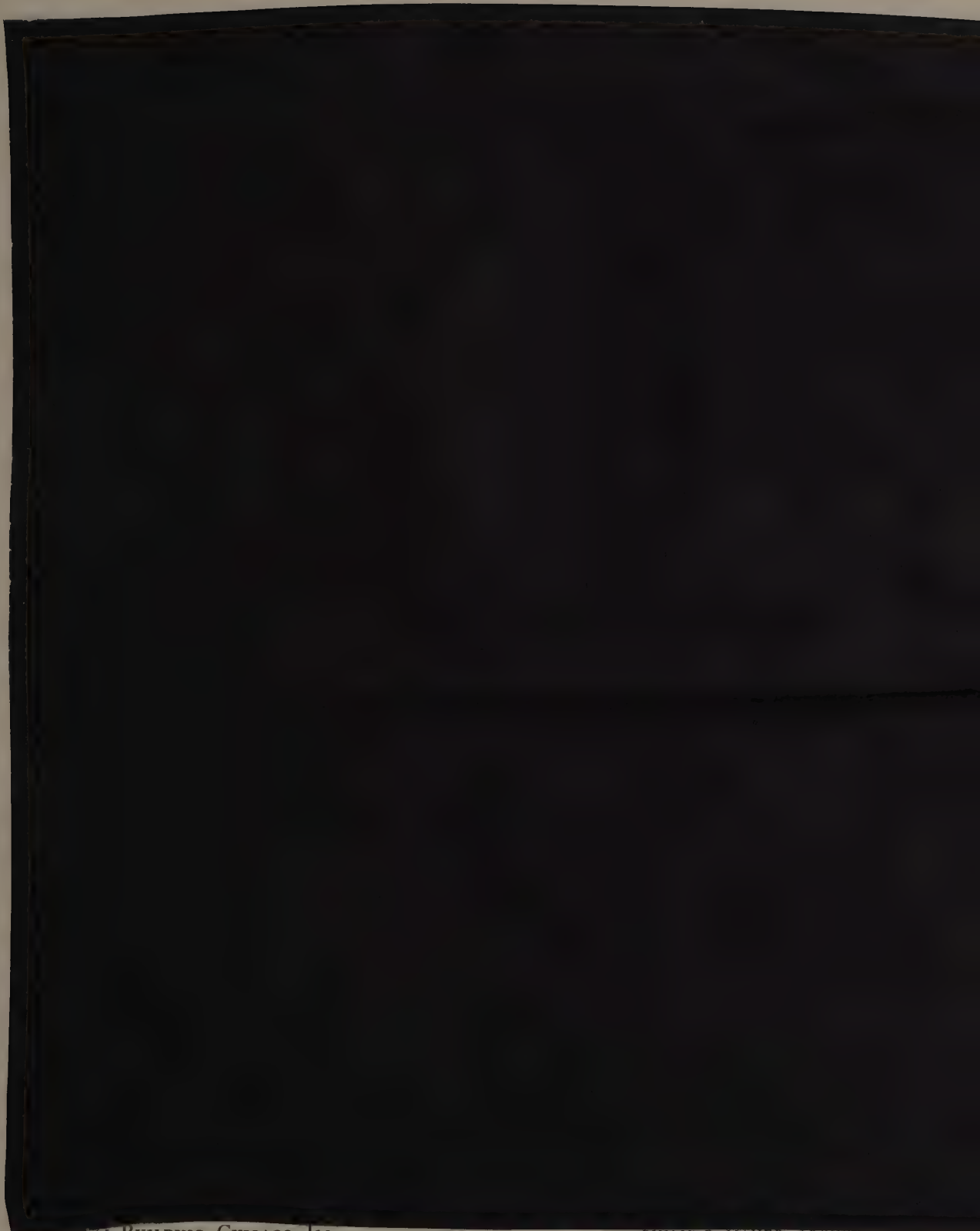
© Victor Dallin

Vienna returns to the classic for her new Palace of Justice, soon to be erected from designs of Heinrich Ried



Memphis, Tenn., is soon to have its new Bank of Commerce and Trust Co. Building. Harker & Cairns, Architects





MAXWELL BUILDING, CHICAGO, ILL.

PHILIP B. MAHER, ARCHITECT

CHICAGO, ILL.

MAHELY
ARCHITECT

Recent Work of Malvina Hoffman, Sculptor



© 1928, Malvina Hoffman

“WAR”

In a recent exhibition of Miss Hoffman's later work, much of which has been done in her Paris studio, there appeared a cement plaque of colored inlay. The photograph gives a very feeble impression of this work, which is four feet square with a glasslike surface without relief. The colored cements were put on from the back, working over a cartoon and without the possibility of judging the effect from the front. Moreover, the work had to be carried forward without interruption and reach completion within the few hours elapsing before the cements had set. It was an experiment which opens up a new doorway in the decorative treatment of flat surfaces



© 1928, Malvina Hoffman

THE FOUR HORSEMEN OF THE APOCALYPSE
MALVINA HOFFMAN, SCULPTOR

Quarter-size model of a memorial proposed to be built in stone

Suggestions for an Architect's Working Library: II

*Compiled by Marcelle Frebault
under the direction of John Cotton Dana*

Librarian, Public Library, Newark, N. J.

Architecture in Italy

BIAGI, GUIDO. *La Renaissance en Italie; l'architecture et la décoration*. Paris. Morancé. 1913. 8 p. illus. 80 plates. fo. \$30.

GRANDJEAN DE MONTIGNY, A. H. V., and FAMIN, AUGUSTE. *Architecture toscane; ou, Palais, maisons et autres édifices de la Toscane, mesurés et dessinés . . .* reprinted with a preface and description of plates by J. V. Van Pelt. N. Y. Pencil Points Press. 1923. unpaginated. 109 plates. fo. \$6.

Plans and measured line drawings of elevations and details.

LETAROUILLY, P. M. *Edifices de Rome moderne; ou, Recueil des palais, maisons, églises, couvents et autres monuments publics et particuliers de la ville de Rome*. Paris. Morel. 1856-1868. 4v. (1v. text. 40, 3v. 354 plates. fo.) o.p.

The original French edition is out of print and rare, but the following,

Edifices de Rome moderne. N. Y. Arch. Bk. Pub. Co. 3v. 354 plates. fo. \$60,

is an exact reprint of the original French plates, while *The Renaissance architecture in Rome*, by H. Strack, contains a limited number of plates reprinted from *Edifices de Rome moderne*.

LOWELL, GUY. *Smaller Italian villas and farmhouses*. N. Y. Arch. Bk. Pub. Co. 1916. xiip. illus. 125 plates. fo. \$20.

Photographs and sketches of Italian Renaissance country estates with accessory details of gardens, terraces and adjoining farmhouses. A second volume by the same author:

More small Italian villas and farmhouses. N. Y. Arch. Bk. Pub. Co. 1920. xivp. illus. 140 plates. fo. \$25, is a valuable record of Palladian small house architecture.

MARTIN, CAMILLE. *L'art roman en Italie; l'architecture et la décoration*. Paris. Morancé. 1912-1924. 2v. plates. fo. \$60.
v. 2 by Enlart.

PALAST ARCHITEKTUR von OBER-ITALIEN UND TOSKANA vom xiii bis xvii Jahrhundert. Berlin. Wasmuth. 1886-1922. 6v. illus. 601 plates (part. col. part. double, plans). fo. \$240.

Contents: I, Genua.—II, Toscana.—III, Venedig.—IV, Verona, Vicenza, Mantua, Padua, Udine.—V, Bologna, Ferrara, Modena. Piacenza, Cremona, Pavia, Brescia, Bergamo, Mailand, Turino.

—VI, Pisa, Siena, Pistoia, San Gimignano, Montepulciano, Lucca, Florenz, Massa.

Photographs and scaled and measured drawings of Italian Renaissance palaces.

ROSENBERG, L. C. *Davanzati palace, Florence, Italy; a restored palace of the fourteenth century measured and drawn together with a short descriptive text*. N. Y. Arch. Bk. Pub. Co. 1922. v, 12p. (incl. 70 plates). fo. \$10.

Plans and measured drawings of an early Italian Renaissance palace, showing all the architectural details and structural accessories.

STEGMANN, C. M., and GEYMUELLER, H. A. von. *The architecture of the renaissance in Tuscany, illustrating the most important churches, palaces, villas and monuments*. N. Y. Arch. Bk. Pub. Co. 1924 (?). 2v. front. illus. plates. fo. \$55.

A reduction of Geymueller's work now out of print and rare. This illustrates with photographs and measured drawings the works of the great Renaissance artists, Brunelleschi, Vignola, Michelangelo, etc.

STRACK, HEINRICH. *The Renaissance architecture in Rome; a series of photographs illustrating Les édifices de Rome moderne*, by Letarouilly. N. Y. Arch. Bk. Pub. Co. 1891. 2v. 100 plates (incl. front.). fo. \$30.

Cover title: *Baudenkmaeler Roms, nach Letarouilly: Edifices de Rome*.

Additional illustrative material will be found in *Ornamental details of the Italian Renaissance* by A. L. Blakeslee; *Volte e soffiti italiani* (Ceilings of the Italian Renaissance from the xiv to the xviii century) by A. Colasanti; *Details of the architecture of Tuscany* by H. D. Eberlein and O. Reagan; *Northern Italian details* by W. G. Thomas and J. Fallon.

American Architecture

EGGERS, O. R. *Sketches of early American architecture; with a series of descriptive monographs* by W. H. Crocker. N. Y. Amer. Architect. 1922. 19 p. plates. fo. \$5.

EMBURY II, AYMAR. *The Dutch Colonial house; its origin, design, modern plan and construction, illustrated with photographs of old examples and American adaptations of the style*. N. Y. McBride. 1913. 108 p. illus. 40. o.p.

EMBURY II, AYMAR. *Early American churches*. Garden City. Doubleday, Page. 1914. xvii, 189p. front. 103 plates. 40. o.p.

FRENCH, L. Jr. Colonial interiors; photographs and measured drawings of the colonial and early Federal periods. N. Y. Helburn. 1923. xvi p. 125 plates. fo. \$15.

KEEFE, C. S. ed. The American house; being a collection of illustrations and plans of the best country and suburban houses built in the United States during the last few years. N. Y. Scientific bk. corp. 1925. 24 p. 219 plates on 111 l. fo. \$7.50.

Grouped under styles, such as, Spanish houses, English houses, etc.

KELLY, J. F. Early Connecticut architecture; measured drawings with full-size details of moulded sections, supplemented by photographs. N. Y. Helburn. 1924. plates. fo. \$10.

KELLY, J. F. The early domestic architecture of Connecticut. New Haven. Yale Univ. Press. 1924. xx, 210 p. front. illus. (incl. plans) xlviii plates. 40. \$15.

The house plan and its development from the first shelters built by the Colonists; the house frame and all details of construction; the roof, masonry, windows, doorways, cornices and details of interior architecture, woodwork, panelling, mantels, cupboards, stairs, mouldings, hardware.

KIMBALL, FISKE. Domestic architecture of the American colonies and of the early republic. N. Y. Scribner. 1922. xx, 314 p. illus. (incl. plans). 40. \$12.

Photographs and plans of more than two hundred typical early American houses.

MAJOR, HOWARD. The domestic architecture of the early American republic, the Greek revival. Phila. Lippincott. 1926. xxii, 237 p. (incl. illus. plans). 168 plates. front. (col.). 40. \$12.50.

A well illustrated survey of the "only thoroughly American architecture," the Classic Renaissance style, introduced through the initiative of Thomas Jefferson.

MILLAR, DONALD. Measured drawings of some colonial and Georgian houses. N. Y. Arch. Bk. Pub. Co. 1916. unsp. 40 plates. fo. \$15.

A "complete record of the planning, the building methods and mouldings of the early builders and craftsmen."

NEWCOMB, REXFORD. The old mission churches and historic houses of California, their history, architecture, art and lore. Phila. Lippincott. 1925. xvii, 379 p. (incl. illus. plates, plans). front. (col.). 40. \$15.

SIMONS, ALBERT, and LAPHAM, SAMUEL. Charleston, South Carolina. N. Y. Press of the A. I. A. 1927. 220 p. incl. plates, plans, facsimis. fo. \$20.

WARE, W. R. Georgian period; a collection of carefully selected details illuminating "Colonial" or XVIII century architecture in the United States, together with references to earlier provincial and

true colonial work. N. Y. Scientific Bk. Corp. 1898-1902. 6v. plates. fo. \$60.

WHITE PINE SERIES. N. Y. Whitehead. Bi-mo. \$2 a year. Valuable architectural monograph series of early American documents, with full-page half-tone reproductions from photographs, and measured drawings.

Modern Architecture

Architecture of the twentieth century is still in a fluid state. The Paris Decorative Arts Exhibition of 1925 helped somewhat to channel the new tendencies, but the literature of modern architecture is still largely to be written.

AHLBERG, C. A. H. Swedish architecture of the twentieth century. N. Y. Scribner. 1924. xvi, 41p. 24 l. 152 plates (incl. plans). fo. \$25.

BAUM, D. J. The work of Dwight James Baum, foreword by Harvey Wiley Corbett, text by Matlack Price. N. Y. Helburn. 208 p. (incl. 192 plates). fo. \$20.

JEANNERET, C. E. (Le Corbusier, pseud.) Towards a new architecture, tr. from the thirteenth French ed. N. Y. Payson Clark. 1927. xix, 289 p. front. illus. (incl. plans). 40. \$5.

McKIM, MEAD and WHITE. Monograph of the work of McKim, Mead and White. N. Y. Arch. Bk. Pub. Co. 1914-1920. 4v. 400 plates. fo. \$200.

A student's edition in 2v. containing 136 plates of measured drawings can be obtained for \$30.

MALLET-STEVENS, ROBERT. A modern city. Lond. Benn. 1927. 32 plates (col.). fo. \$5.

Designs in the latest mood of modern art of small town public buildings: school, police station, theatre, library, etc.

MELLOR, MEIGS and HOWE. The monograph of the work of Mellor, Meigs and Howe. N. Y. Arch. Bk. Pub. Co. 1923. 212 p. front. illus. (incl. plans). fo. \$20.

Details of domestic architecture photographed from the work of Mellor, Meigs and Howe. A second volume, containing photographs of detail drawings, illustrates exterior and interior details, woodwork, mouldings, furniture, and wrought ironwork.

PLATT, C. A. The monograph of the work of Charles A. Platt, with an introduction by Royal Cortissoz. N. Y. Arch. Bk. Pub. Co. c. 1913. ix l. 183 plates (incl. plans). fo. \$20.

POPE, J. R. The architecture of John Russell Pope, with an introductory text by Royal Cortissoz. N. Y. Helburn. 3v. in 12 pts. fo. \$7.50 ea. pt.

REAGAN, OLIVER, ed. American architecture of the twentieth century; a series of photographs and measured drawings of modern, civic, commercial, and industrial buildings. N. Y. Arch. Bk. Pub. Co. c. 1927-. 5 pts. pub. to date, containing 20 plates ea. fo. \$8.50 ea.

SEXTON, R. W. American apartment houses of to-

- day; illustrating plans, details, exteriors, and interiors of modern city and suburban apartment houses throughout the United States. N. Y. Arch. Bk. Pub. Co. c. 1926. xlviii, 268 p. front. illus. (incl. plans). fo. \$16.
- SEXTON, R. W. American commercial buildings of today; skyscraper office-buildings, banks, private business buildings, stores, and shops. N. Y. Arch. Bk. Pub. Co. c. 1928. 309 p. front. illus. (incl. plans). fo. \$18.
- SEXTON, R. W., and BETTS, B. American theatres of today, illustrated with plans, sections, and photographs of exterior and interior details of modern motion-picture and legitimate theatres throughout the United States. N. Y. Arch. Bk. Pub. Co. c. 1927. 175 p. front. illus. (incl. plans). fo. \$12.50.
- SEXTON, R. W. Interior architecture; the design of interiors of modern American houses; foreword by Charles A. Platt. N. Y. Arch. Bk. Pub. Co. c. 1927. 114 p. illus. (incl. plans, plates). fo. \$7.50.
- STEVENS, E. F. American hospital of the twentieth century; a treatise on the development of medical institutions, both in Europe and in America since the beginning of the present century. rev. ed. N. Y. Arch. Record. 1921. vii, 380 p. illus. 40. \$7.50.
- A great part of the literature of modern architecture is still to be tested and the following books will prove of interest inasmuch as they are new ventures in illustrating different aspects of contemporary architecture: *Documents d'architecture contemporaine*, by L. Azéma; *Architectural design in concrete*, by T. P. Bennett; *A. G. Perret et l'architecture du béton armé*, by P. Jamot; *Towards a new city*, by C. E. Jeanneret (*Le Corbusier, pseud.*); *Nieuw-Nederlandsche bouwkunst*, by J. G. Wattjes.
- Beaux Arts Institute of Design. N. Y. Pencil Points Press. 1926. xii, 308 p. front. (col.) illus. (incl. plans). fo. \$7.50.
- JONES, OWEN. The grammar of ornament; illustrated by examples from various styles of ornament. Lond. Quaritch. 1868. 152 plates (col.). fo. \$25.
- KNOBLOCH, P. G. Good practice in construction. N. Y. Pencil Points Press. 1923-1925. 2v. plates. fo. \$8.
- MACARTNEY, M. E. The practical exemplar of architecture. Westminster. Architectural Review. 1908. 7v. plates. fo. \$7.50 ea.
- MCGOODWIN, HENRY. Architectural shades and shadows. New ed. N. Y. Helburn. 1922. 118 p. illus. \$4.
- MAGONIGLE, H. V. B. Architectural rendering in wash. N. Y. Scribner. 1921. 160 p. illus. 80. \$5.
- MEYER, F. S. Handbook of ornament. N. Y. Arch. Bk. Pub. Co. 1917. 548 p. illus. 12mo. \$3.60.
- RACINET, A. C. A. L'ornement polychrome, cent planches en couleurs, or et argent; contenant environ 2000 motifs de tous les styles, art ancien et asiatique, moyen âge, renaissance, xvii^e et xviii^e siècles. Paris. Firmin-Didot. 188-? lv, 60 p. illus. 100 col. plates. fo. o.p.
- SOLON, L. V. Polychromy; architectural and structural, theory and practice. N. Y. Arch. Record. 1924. xiv, 156 p. illus. 9 plates (col.). 40. \$6.
- SPELTZ, ALEXANDER. The styles of ornament from prehistoric times to the middle of the XIXth century, tr. fr. the 2d German ed. rev. and ed. by R. Phené Spiers. Lond. Batsford. n.d. vii, 647 p. illus. 80. \$6.

Handbooks

- Architectural Details, Design and Ornament
- BAJOT, EDOUARD. Profils et tournages . . . recueil de documents de styles; Gothique, François Ier, Henri II, Henri III, Henri IV, Louis XIII, Louis XIV, Louis XV, Louis XVI, Empire, moderne, tirés des principaux musées, palais, châteaux, grandes collections, etc. Paris. Schmid. c. 1898-1903. 2v. 120 plates. fo. \$25.
- BROWN, F. C. Letters and lettering; a treatise with 200 examples. Bost. Bates & Guild. 1914. xviii, 214 p. illus. 80. o.p.
- EWALD, ERNEST. Decorations polychromes. Berlin. Wasmuth. n.d. 2v. 140 plates (col.). fo. \$125.
- GOODHUE, B. G. A book of architectural and decorative drawings. N. Y. Arch. Bk. Pub. Co. 1914. 132 p. front. illus. fo. \$15.
- HARBESON, J. F. The study of architectural design with special reference to the program of the
- ARTHUR, WILLIAM. New building estimators' handbook; a handbook for architects, builders, contractors, appraisers, engineers, superintendents and draftsmen. 14th ed. rev. and enl. N. Y. Scientific Bk. Corp. 1925. xviii, 1018 p. illus. (incl. plans, tables). 16 mo. \$6.
- CLUTE, EUGENE. Drafting-room practice. New York. Pencil Points Press. 1928. 306 p. illus. diagrs. 40. \$6.
- HOOL, G. A., and JOHNSON, N. C. Handbook of building construction data for architects, designers and constructing engineers and contractors. N. Y. McGraw-Hill. 1920. 2v. front. illus. tables, diagrs. 80. \$10.
- "The concrete engineers' handbook" by the same authors will provide data on another modern phase of construction.
- KETCHUM, M. S. Structural engineers' handbook; data for the design and construction of steel bridges and buildings. 3d ed. enl. N. Y.

- McGraw-Hill. 1924. xv, 1065 p. illus. (incl. plans, tables). \$6.
- KIDDER, F. E. The architects' and builders' handbook, data for architects, structural engineers, contractors and draughtsmen. 17th ed. enl. N. Y. Wiley. c1921. xxiv, 1907 p. illus. (incl. tables). 16 mo. \$7.
- VOSS, W. C., and HENRY, R. C. Architectural construction . . . an analysis of the design and construction of American buildings based upon the actual working documents of recent examples. N. Y. Wiley. 1925-1927. 2v. (v. 2 in 2 pts.). illus. (incl. plans, diagrs.). fo. \$36.50.
- V. 2, pt. 1: Wood construction; pt. 2: Steel construction.
- ments. Wash., D. C. A. I. A. 1920. 204p. (incl. chart, forms, tables). 40. \$5.
- AMERICAN INSTITUTE OF ARCHITECTS. The standard documents of the American Institute of architects . . . [comprising standard forms of contract documents]. 4th ed. Wash., D. C. A. I. A. 40. \$0.40.
- BLAKE, C. H. The architect's law manual. N. Y. Pencil Points Press. 1924. 253 p. 80. \$5.
- HOLLAND, L. B., and PARKER, HARRY. Ready-written specifications; a compendium of clauses for direct use in architectural specifications. N. Y. Wiley. 1926. xi, 274 p. 40. \$5.50.

[It is inevitable that there will be wide differences of opinion regarding the titles on this list. Comment will be welcomed, suggesting either omissions or additions, with the idea of printing a new list another year.—EDITOR.]

Business of Architecture

AMERICAN INSTITUTE OF ARCHITECTS.

A handbook of architectural practice issued . . . for use in connection with . . . standard docu-

A LEAF
FROM AN



ARCHITECT'S
NOTEBOOK

A CORNER in the Terrasse de Bernis of the Archepiscopal Palace, or Palais de la Berbie, Albi, adjoining the famous all-brick Cathedral of St. Cecilia. Although the photograph was taken in a light rain it serves to re-

cord an unusually interesting and skilful use of brick. Observe not only the abutting arches in the corner, but also the overhang of the second story, the keeping of all arch brick flush, and the restrained use of quoins and key-blocks.



Photograph by Tebbs & Knell

SACRED HEART CHURCH, NEW ORLEANS, LA.
EMILE WEIL, INC., AND ALBERT BENDERNAGEL, ASSOCIATE ARCHITECTS



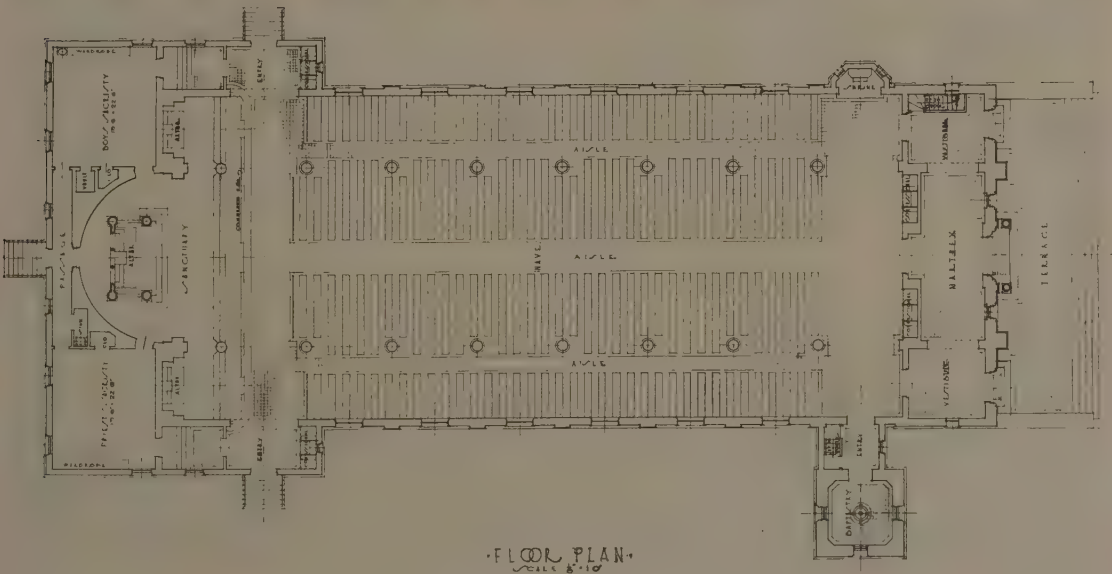
Photograph by Tibbi & Knell

SACRED HEART CHURCH, NEW ORLEANS, LA.

EMILE WEILL, INC., AND ALBERT BENDERNAGEL, ASSOCIATE ARCHITECTS



Photograph by Charles L. Frank



SACRED HEART CHURCH, NEW ORLEANS, LA.

EMILE WEIL, INC., AND ALBERT BENDERNAGEL, ASSOCIATE ARCHITECTS



Photograph by Charles L. Franck

SACRED HEART CHURCH, NEW ORLEANS, LA.

EMILE WEIL, INC., AND ALBERT BENDERNAGEL, ASSOCIATE ARCHITECTS



The stadium is built of reinforced concrete, faced with brick and terra-cotta trim. It has a seating capacity of 35,000, and was opened for use last autumn. Mr. Charles G. Erny gave the structure to the university, inspired by the ideals of its founder, Reverend Russell H. Conwell

TEMPLE UNIVERSITY STADIUM, GERMANTOWN, PA.
CLARENCE E. WUNDER, ARCHITECT AND ENGINEER

ARCHITECTURE

102



TEMPLE
UNIVERSITY
STADIUM,
GERMANTOWN,
PA.

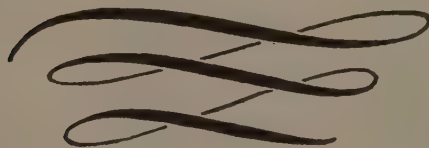
CLARENCE E.
WUNDER,
ARCHITECT AND
ENGINEER



MEASURED DETAILS OF
A
WINDOW CHINA-CUPBOARD
IN
WESTOVER
ON THE JAMES RIVER
VIRGINIA

MEASURED AND DRAWN BY
CHARLES M. STOTZ

This cupboard is built into a typical window-jamb of the house, the shelves lining up with the horizontal muntins. Translucent old chinaware treasures are displayed on the shelves, against the daylight and its background of green foliage, making a very impressive feature of the room.



ALL PROFILES ARE DRAWN FULL SIZE

PROFILE "A"

PROFILE "B"

PROFILE "C"

PROFILE "D"

PROFILE "E"

PROFILE "F"

SECTION
THREE-QUARTER SCALE

PLATE MOLDING

SHELF

2" ϕ CLOSET

HALF PLAN

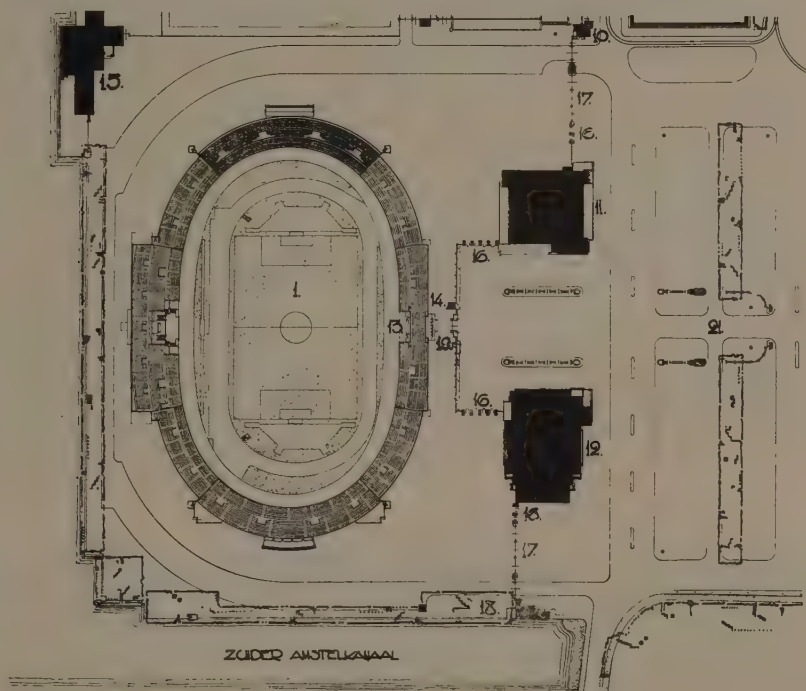
THREE-QUARTER SCALE ELEVATION



A Pictorial Review of Modern Architecture in Europe



By HOWARD ROBERTSON, S. A. D. G., F. R. I. B. A., and F. R. YERBURY, HON. A. R. I. B. A.



*The Stadium,
Amsterdam,
Holland*

*Jan Wils,
Architect
(Used for the
Olympic
Games, 1928)*



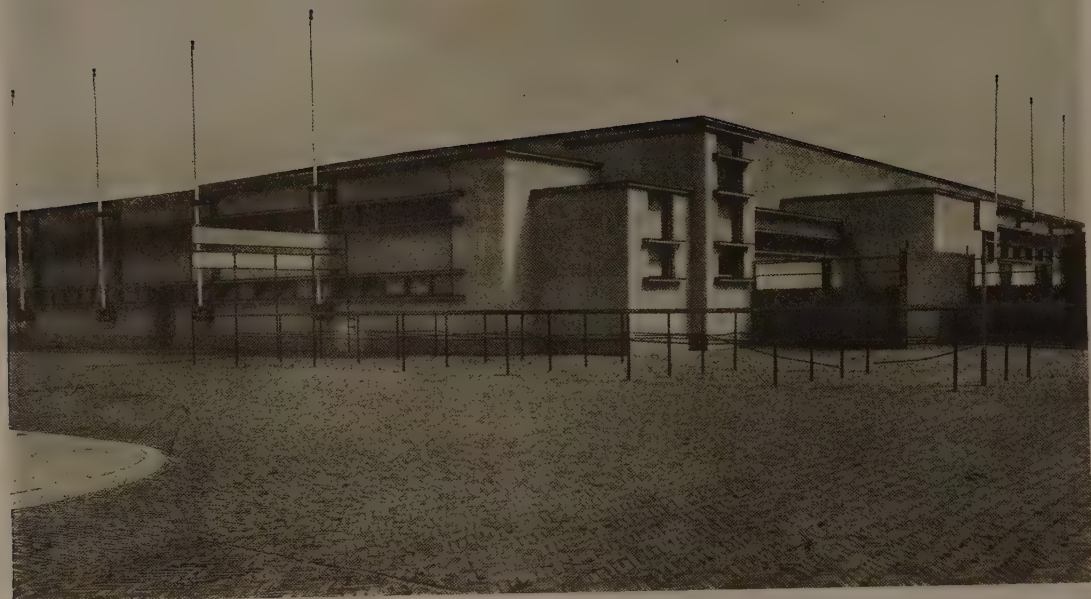


Details of the Stadium, Amsterdam, Holland. Jan Wils, Architect



The Stadium, Amsterdam, Holland

Jan Wils, Architect



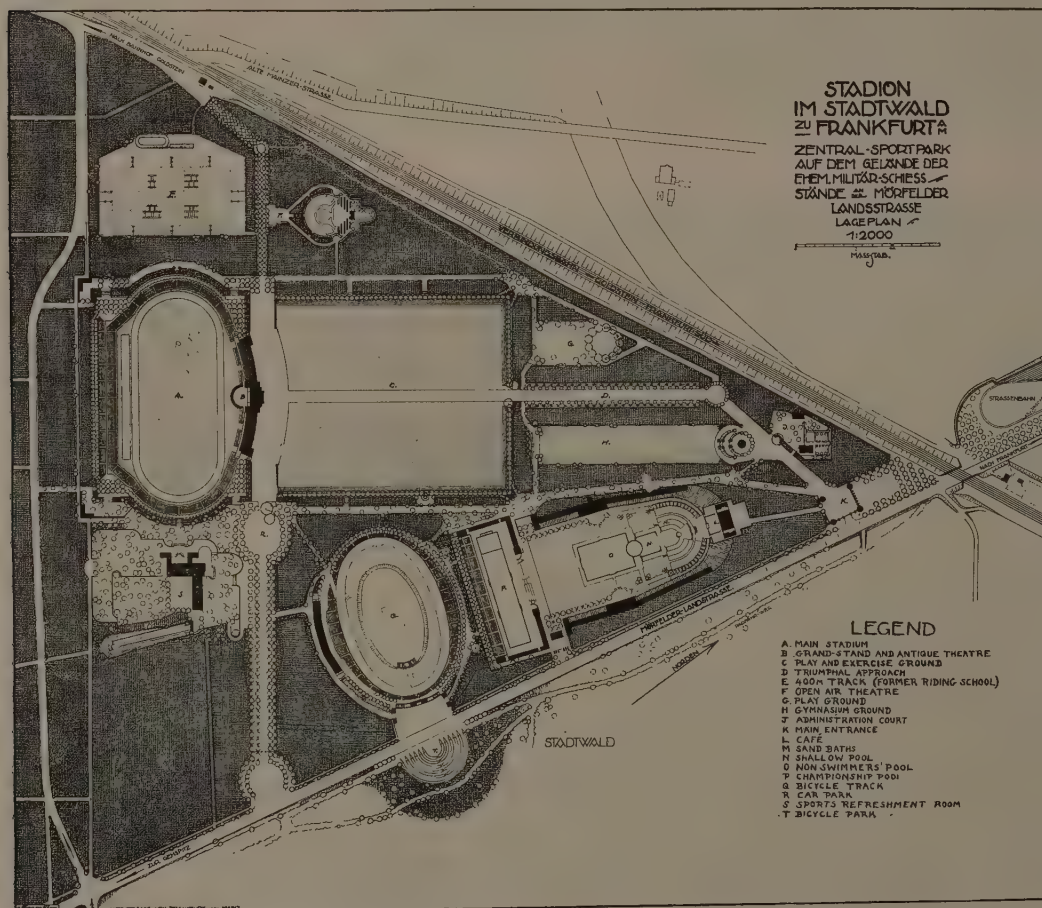
The Stadium, Amsterdam, Holland

Jan Wils, Architect



The Stadium, Amsterdam, Holland

Jan Wils, Architect



Recreation Centre, Frankfurt-on-Main, Germany

Designed by Stadtbaurat Schaumann and
Gartenbaudirektor Bromme



Recreation Centre, Frankfort-on-Main, Germany



Recreation Centre, Frankfort-on-Main, Germany

Sketches in Vezelay by Rhodes Robertson



TOUR DE FÊTE
VEZELAY 1918



*Paysage Avalonnais**Rhodes Robertson**The Inn, Vezelay**Rhodes Robertson*



The Ramparts, Vezelay

Rhodes Robertson



Vielles Maison, Vezelay

Rhodes Robertson



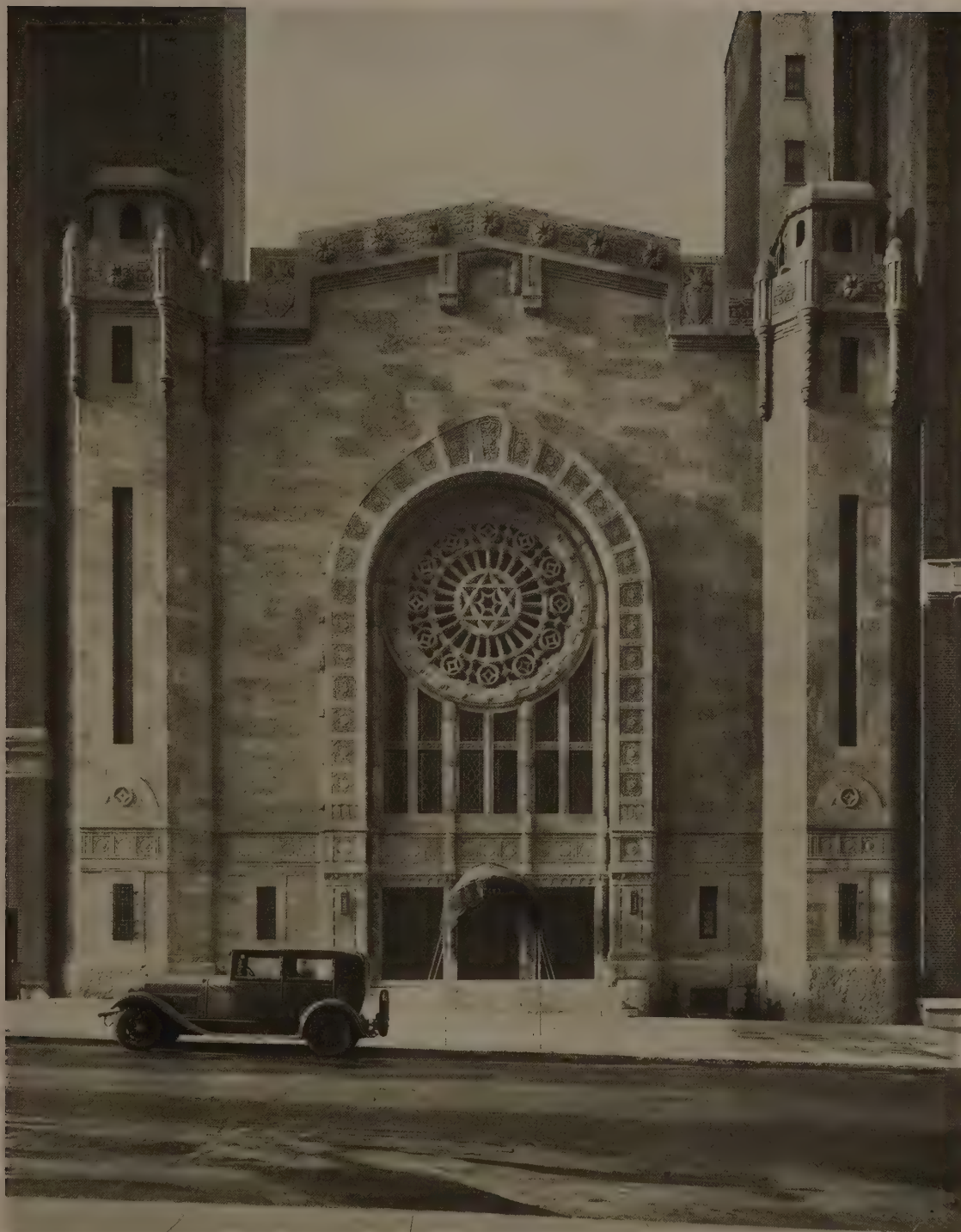
Old house on the Place Vezelay

Rhodes Robertson



La Rue de la Porte Neuve, Vezelay

Rhodes Robertson



Photographs by Wurts Bros.

The exterior is of cast stone in buff, rose, and other harmoniously related tones, on a granite base. The minarette towers are illuminated at night

UNITY SYNAGOGUE, 130 WEST 79TH STREET, NEW YORK

WALTER S. SCHNEIDER, ARCHITECT



Detail at entrance



Entrance lobby



Auditorium and ceiling dome detail

UNITY SYNAGOGUE, 130 WEST 79TH STREET, NEW YORK

WALTER S. SCHNEIDER, ARCHITECT

BOOK REVIEWS

MANOR HOUSES AND HISTORIC HOMES OF LONG ISLAND AND STATEN ISLAND.

By HAROLD DONALDSON EBERLEIN. 318 pages, $6\frac{1}{2}$ by $9\frac{3}{4}$ inches; frontispiece in photogravure and 75 illustrations from photographs and old prints. Philadelphia: 1928: F. B. Lippincott Co. \$12.50.

It is surprising that this task has not been attempted before. The two islands so closely connected with Manhattan have long been recognized as treasuries of early American domestic architecture having distinctly interesting local characteristics. Even as it is, Mr. Eberlein has had to omit some of the available material in the interest of a more nearly complete treatment of the examples included. Moreover, the historical background has engaged his attention so fully that the architectural details have not been given the space that an architectural reader might wish, particularly as to the number of illustrations. Perhaps some one may yet supplement Mr. Eberlein's capable researches with a volume of architectural details from photographs and measured drawings.

ROMANESQUE ARCHITECTURE IN FRANCE.

Edited and with an introduction by JULIUS BAUM, Ph.D. 316 pages, 9 by $11\frac{1}{2}$ inches, with 432 illustrations from photographs, plans, and sections. Printed in Germany. New York: 1928: B. Westermann Co., Inc. \$12.50.

A new edition of Dr. Baum's excellent analytical work, first published in 1910. The book has been out of print for a long time and now appears with some two hundred new photographs. After the 32 pages of text matter, the author gives us 280 pages of photographic illustrations, with an index.

THE FERRO-CONCRETE STYLE. REINFORCED CONCRETE IN MODERN ARCHITECTURE.

By FRANCIS S. ONDERDONK, JR., Instructor in the College of Architecture, University of Michigan. 265 pages, 8 by 11 inches; 400 illustrations from photographs and drawings. New York: 1928: Architectural Book Publishing Co. \$12.

The author's thesis is that since with reinforced concrete we can build forms impossible of achievement in traditional masonry, it will bring about a new architectural style. He seems to believe that open tracery patterns and the parabolic arch are pointing the way toward this new style. The first contention seems to us a *non sequitur*; and why should forms easily possible in other materials characterize a material that is, beyond all else, versatile? Doctor Onderdonk has brought together, however, an amazingly interesting lot of illustrations of new and often successful design.

THE PRINCIPLES OF PLANNING BUILDINGS.

An Analytical Treatise for the Use of Architects and Others. By PERCY L. MARKS, L. R. I. B. A. 214 pages and 117 plates, 6 by $8\frac{3}{4}$ inches. With numerous plans of over 250 examples. Printed in Great Britain. London: 1927: B. T. Batsford, Ltd. 25 shillings net.

A fourth edition of a book first published in 1901, now revised to record the lessons learned from many post-war problems. The most comprehensive record of British plan-making available between book covers.

AMERICAN FURNITURE AND DECORATION, COLONIAL AND FEDERAL.

By EDWARD STRATTON HOLLOWAY. 192 pages, $5\frac{3}{4}$ by $8\frac{1}{2}$ inches; 200 illustrations from photographs and drawings. Philadelphia: 1928: J. B. Lippincott Co. \$5.

A concise analysis of the early American furniture—how and from what it was evolved. The author's purpose is to enable even the novice to distinguish the outstanding characteristics of the various furniture forms as copied or adapted from the Jacobean or Stuart, the period of William and Mary, the golden age of English cabinet-makers, and the *Directoire* and *Empire* periods of France.

DRAFTING-ROOM PRACTICE.

By EUGENE CLUTE. 306 pages, $8\frac{3}{4}$ by $11\frac{3}{4}$ inches; profusely illustrated from photographs and drawings. New York: 1928: The Pencil Points Press, Inc., \$6.

An excellent and exceedingly practical exposition of the progress of work in an architect's office, from the study of the programme and the use of documents to the last detail shop-drawing and full-sizes. Mr. Clute has brought together the methods in use by the most successful and efficient professional organizations and has assembled them as a chronological and detailed picture of modern practice.

A STANDARD CITY PLANNING ENABLING ACT.

By the ADVISORY COMMITTEE ON CITY PLANNING AND ZONING of the U. S. Department of Commerce. Foreword by HERBERT HOOVER. 54 pages, $5\frac{3}{4}$ by 7 inches. Bound in paper. Washington, D. C.: 1928: U. S. Government Printing Office. 15 cents.

The result of careful analysis of nation-wide local efforts, undertaken three years ago by this committee of the Department of Commerce. A State legislature, in adopting such an act as is suggested, grants to cities the authority necessary for effective planning and prescribes certain conditions as to planning organization and procedure.



The Architectural Clinic

ON MAKING ELECTRICAL APPLIANCES
AND SWITCHBOARDS SAFE



ONCE in a while one reads a press notice of a grounded wire which causes death: of a young woman using a curling-iron while in a bathtub partly filled with water, or a woman having her hair "permanently waved" by one of the weird-looking octopus appliances. In order to insure no such tragedy's occurring in the domestic-science departments of the Milwaukee public schools, action has been taken to provide all appliances with a third grounded wire and three-pronged switches to fit in base plugs—a scheme which should find wide emulation.

Such appliances as curling-irons, laundry-irons, electrical hot-plates and stoves, etc., are provided with a third wire which is connected to a conduit grounded on the premises. Instead of the usual two-pronged switch (*A* in the marginal diagram), there must be a three-pronged one (*B*). If by any chance there should be a faulty wire which is causing a short circuit, and the person operating the appliance should touch a conductor such as a radiator, there is no chance of his being electrocuted.

At the present time when "permanent waving" is administered by an electrical apparatus, which would act exactly in the same manner as the electric chair should there be a short circuit, it would be a commendable safeguard if underwriter regulations required a third grounding-wire. Sometimes short circuits have caused a perfectly good head of hair to turn white, but the more tragic possibility of electrocution cannot be definitely eliminated without a grounded wire.

A further regulation should require the inspection tag of the board of underwriters to be prominently displayed, with the date of the last inspection marked. It is to be hoped that sometime a national code will require all electrical appliances to have a "safety-tag" in order to be sold.

In the Milwaukee schools a further advantage of having all circuits grounded is that any playful but unknowing youngster cannot be electrocuted in playing with base plugs by putting a knife or wire into the plug-opening. Each stereopticon machine is provided with a

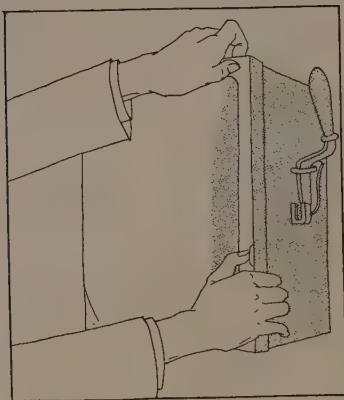
separate switch (1,000 watts at a minimum is generally required), and this is thrown on from the main switch only when the instructor has made requisition for power. When a number of classrooms having machines are all on the same circuit, it is a matter of providing a heavy supply of power in order that the fuse be not burned out when more than one is used at the same time, thereby running the risk of faulty equipment's severely burning an operator.

Another precaution which has been taken is to have all exit and janitor's lights on a separate meter ahead of the main switch where the electric current enters the building, *i. e.*, having the power enter the building from a separate source other than the regular supply, so that in case of an emergency cutting off the main system, all exit lights would not also be affected. When the janitor leaves the building for the night he pulls the main switch, and throws on the emergency system, which supplies all exit lights and a few in his own room, so that he can see to leave, and later to enter. Fire-alarms are not sounded by bells but by horns, since it was realized that too much power will often cause the hammer to cling to the side of the bell after striking once, or if there is too little power, will cause the hammer merely to vibrate without striking the bell. The horns will make some kind of sound, no matter whether the power be weak or strong. A precaution which is taken in order to be certain that the fire-alarm system is in working order, with no breaks or "shorts," is a pilot-light which shows red in the

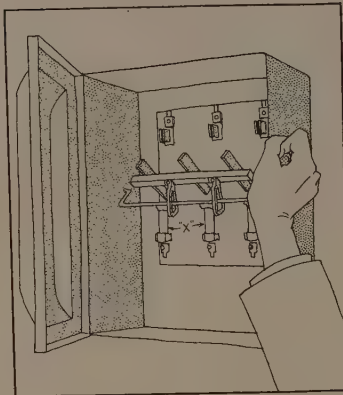
principal's office and janitor's room in case anything is faulty in the entire system, and it is the principal's and janitor's responsibility to notice it and have the matter remedied at once.

Until recently switchboards offered hazards to any one touching a live part of a switch, but recently safety-switches have been on the market which should take the place of the old, dangerous ones. This safety type of switch is illustrated in the marginal sketches, and shows the salient features. In *C* the switch presents a "dead front," with no switches exposed, and a door covering everything. The handle shown

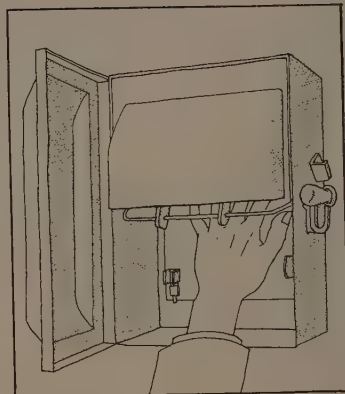




C



D

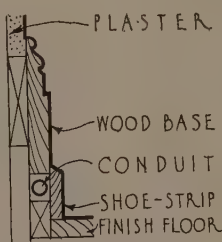


E

on the right side of the box is in an upright position, showing that the current is on and all the switches are live. Until the handle is pulled forward the door cannot be opened. In *D* the door is shown opened; also, a protecting cover over the switches is shown removed in order to illustrate how the movement of the handle has cut off the power. *E* illustrates the switchboard as it would actually appear when the outside door has been opened, and how a covering-plate prevents any one from touching the live part of the knife-switches. Fuses which are to be replaced are below it (at *x* in sketch *D*), and this can be done by a novice without any danger whatsoever. In case anything

happens to the switch which requires the covering-plate to be removed, an expert would have to be summoned, but it is assumed that he would do this work when it would be light, and would know that the power from the main switch would have to be cut off before he could safely touch all parts. The great danger has been due to persons unfamiliar with live switches touching them, or from persons having sufficient knowledge but touching live parts in darkness.

There are all manner of schemes for housing conduits, telephone and otherwise, at a base-board, but the one shown in the diagram at left is a simple variety which may be useful in domestic or remodelling work.



ON A NEW FIRE-PROOF WALL-INSULATING PAPER SERVING AS PLASTER BOARD

IT is just as well that the architectural profession does not display the same frenzied excitement over the discovery of a new building product as do the archaeologists upon finding new vertebræ. If it did, there would be but little time to enjoy the hard-earned fruits of the art—and there is little enough time for that now.

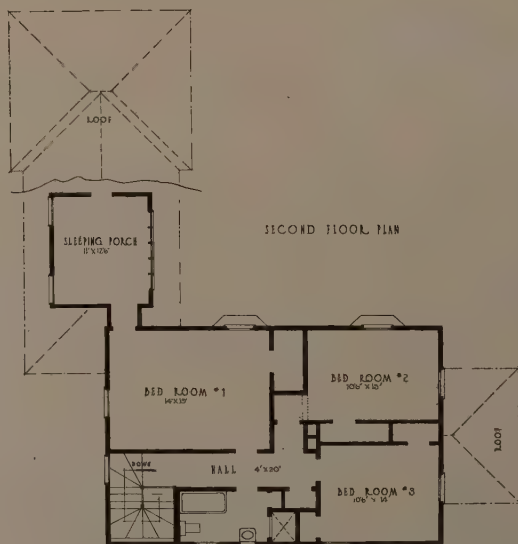
There has come into being, not so long ago and yet long enough to demonstrate its usefulness, a combination of asphalt paper with galvanized steel ribs in one direction, and heavy galvanized wire on $1\frac{1}{2}$ -inch centres in another, and so fabricated of three-ply paper that there are at all points two air-cells in depth. In being used the ribs are placed horizontally, the welded wire reinforcement ver-

tically. On arriving at a corner or ceiling, the product can be turned sharply around an angle and readily pulled tight and true, not only to make an air-tight job, but to prevent as well the usual plaster shrinkage cracks. The double insulation eliminates the necessity of back-plastering. It proves a boon to the plastering of damp brick or stone cellar walls, for there must be added only occasional furring blocks, the combination paper, and then plaster. It has been subjected to fire after being plastered, and has withstood flames for forty minutes. Since the base it offers for plaster is quite the equal of any other surface, and adds to its properties those of double insulation and fire-proof protection, its use in all manner of partitions is being rapidly extended.



HOUSE OF EUGENE F. DAVIDSON
PORTLAND, ORE.

HAROLD W. DOTY, ARCHITECT



HOUSE OF EUGENE F. DAVIDSON, PORTLAND, ORE.

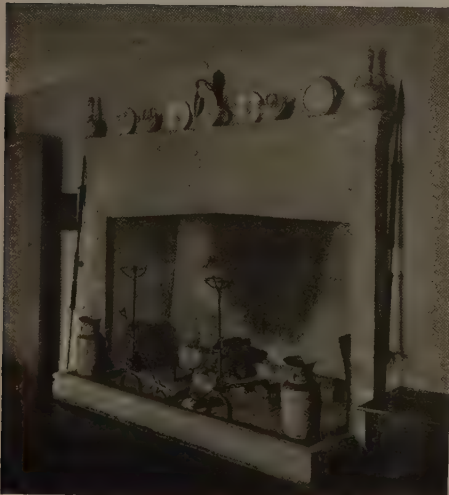
HAROLD W. DOTY, ARCHITECT



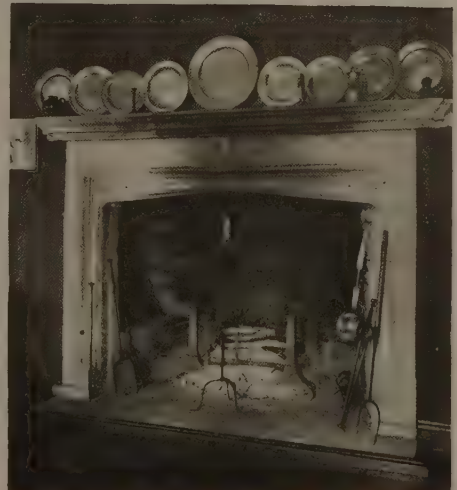
ARCHITECTURE'S PORTFOLIO OF FIREPLACES OF ENGLISH TYPES



VYVYAN
JAMES



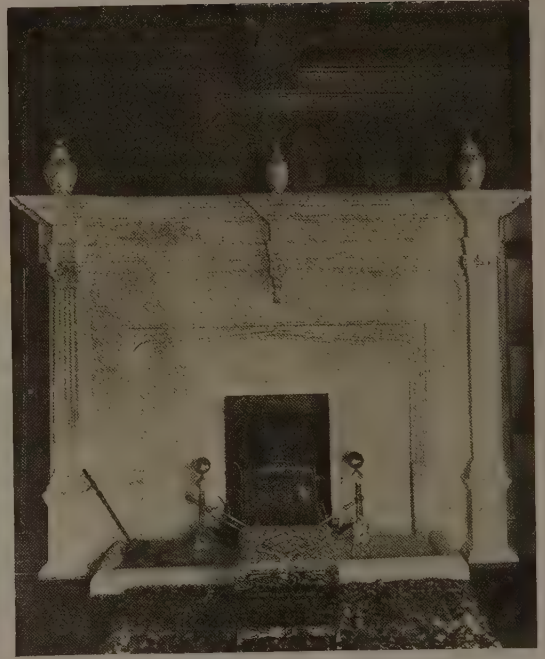
WORCESTERSHIRE
C. 1615



WORCESTERSHIRE



GLOUCESTERSHIRE



GLOUCESTERSHIRE



GLOUCESTERSHIRE, c. 1620



HAROLD W. VASSAR



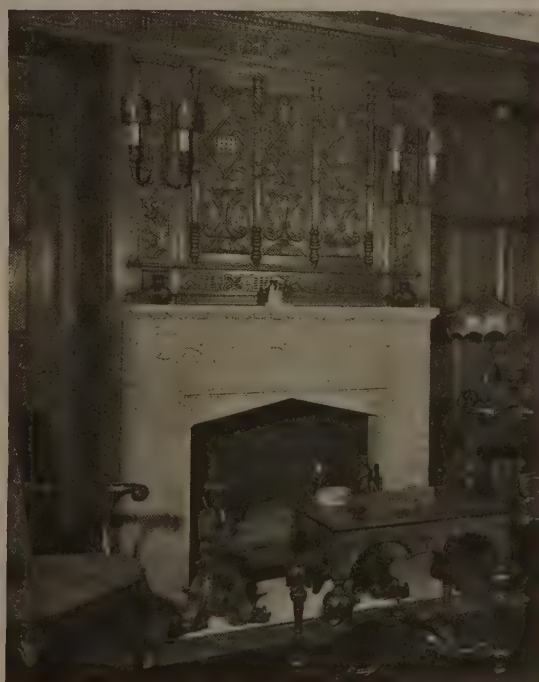
W. F. DOMINICK



HENRY RAEDER, N. MAX DUNNING,
GEO. C. NIMMONS & CO.



JAMES BRITE



HERTS BROTHERS



GEORGE D. MASON & CO.



DELANO & ALDRICH



GLOUCESTERSHIRE, C. 1735



HERMAN BROOKMAN



LEWIS BOWMAN



DWIGHT JAMES BAUM



MEADE & HAMILTON



DWIGHT JAMES BAUM



THE BROTHERS ADAM (ATTRIBUTED)



GLOUCESTERSHIRE, C. 1708



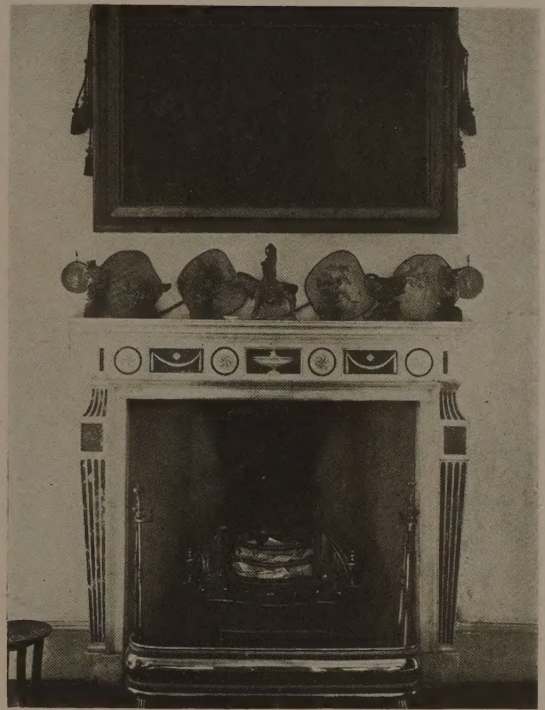
SIR CHRISTOPHER WREN (ATTRIBUTED)



W. E. AND A. A. FISHER



JOHN JAMES, C. 1727



EVERSBY, HAMPSHIRE



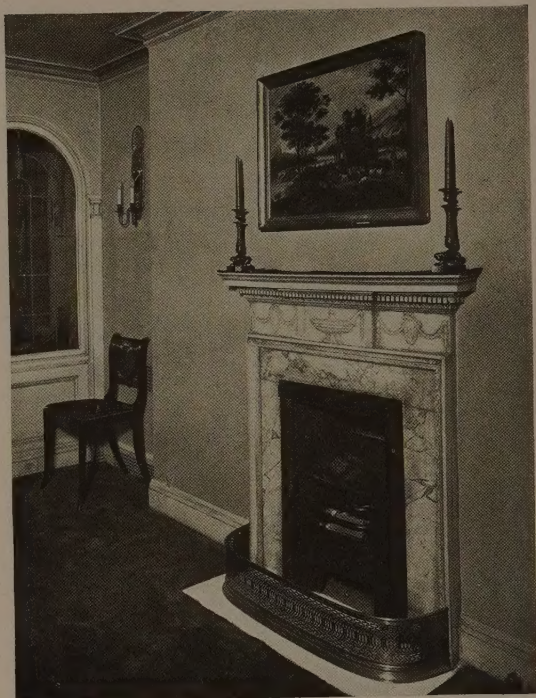
ABINGDON, BERKS, C. 1750



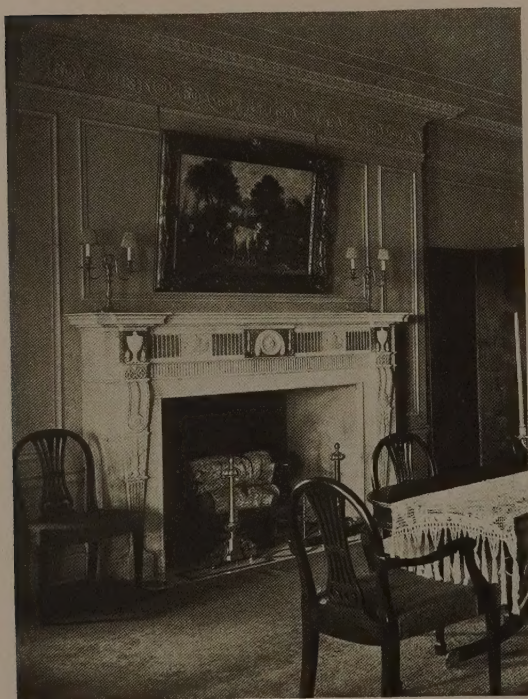
SCHULTZE & WEAVER



F. F. A. COMSTOCK



BRADLEY DELEHANTY



JANSSEN & ABBOTT



HENRY HOLLAND, C. 1795



"Santa Cinema," New York City, from the lithograph by Gerald K. Geerlings